



Date : May 8, 1984
Reply to :
Attn of : Director, Art-in-Architecture and Historic Preservation Programs (PE)
Subject: Border Station signs by Peter Max

To : Mr. William F. Sullivan
Commissioner, PBS (P)

Peter Max was the selected graphic artist to create signs welcoming visitors to the United States at the U.S. Border Stations. Mr. Max was selected directly by Administrator Arthur Sampson, appointed by former President Nixon.

The Art-in-Architecture Program was not in any way whatsoever involved with the selection, review, approval, payment, installation, or any other aspect of Peter Max's work. Mr. Max was personally hand-picked for this work by Mr. Sampson, without the advice or consent of either the Art-in-Architecture Program staff or the National Endowment for the Arts.

The Art-in-Architecture Program, therefore does not have, nor has it ever had, anything to do with the Peter Max Border Station signage or graphics project.

(b) (6)

A large black rectangular redaction box covering several lines of text.

DONALD W. THALACKER
Director
Art-in-Architecture and
Historic Preservation Programs

Peter Max Welcome Signs - GSA Bicentennial Project

In 1974, the General Services Administration was asked to submit potential projects to commemorate the Nation's Bicentennial Celebration. At that time, five projects were identified, including a bilingual welcome sign to be located at approximately 200 border stations along the Canadian and Mexican Borders.

In June of 1974, GSA contracted with artist Peter Max to develop a series of 7 welcome signs. The 200 welcome signs were fabricated and installed 1978.

The pictorial part of the signs is 4'x 6'x 1-1/2" and the message "Welcome to the United States" a 1'x 6' x 1-1/2" sign panel. The message is in two languages: English/Spanish and English/French.

The finished signs were designed so they can be viewed by both pedestrian traffic as well as vehicular traffic traveling at approximately 15-35 mph.

The total project cost was \$300,000.00., which breaks down as follows:

\$	5,000.00	- Contract administration/supervision
	16,000.00	- Design of seven pictorial scenes
	111,424.00	- Seven original paintings on canvas
	<u>167,576.00</u>	- Fabrication of final fiberglass signs
	\$300,000.00	

The unit cost per sign is \$1,500.00 which did not include installation. The signs have been designed for a life expectancy of approximately 15 years including resistance to sun fading, temperature difference, defacement, etc.

In 1978 an agreement was reached between GSA, Customs Service, and Immigration and Naturalization Service (INS) for reimbursement for the installation of the welcome signs at border crossing owned and operated by those respective agencies.

In 1983, the Customs Service Commissioner asked GSA to remove all signs at the Border Crossings. GSA Acting Administrator indicated that because of the expense of replacement signage or artworks that were suggested and the investment in the signs to date, it was not in the best interest of the Government to remove the signs. The Acting Administrator indicated that if there were specific locations where Customs felt the placement of signs could be improved or if the condition of the sign is such that it required repair or replacement, GSA would look into the specific problem and resolve it to Customs satisfaction.

It was learned that the signs in Region 7 were removed by the Regional Administrator after a visit to each Border. According to Region 7 officials, all signs had either blown down, had bullet holes, had been run over by cars, missing, or had deteriorated. Of the 23 Borders, 3 were missing; 20 signs have now been stored in offices or Conference rooms in the regional office.

There were 26 Peter Max signs at Border Crossings in Region 1. One sign is in place, one missing and 24 have been removed and stored in various locations by the Regional Administrator for various reasons.

Is there a PBS policy on the general subject? No, as the above history shows this was a unique project.

Should there be? No, the border station welcome signs were a one-time graphic signage project. Another project for signage is not anticipated at anytime in the future.

Memorandum

DATE: May 31, 1978

FILE: BOR-1-01 A:JAH

TO : Regional Commissioners, Immigration and Naturalization Service
: Regional Commissioners, United States Customs Service

FROM : Commissioner of Immigration and Naturalization Service
: Commissioner of United States Customs Service

SUBJECT July 4 Peter Max Posters Unveillings

As you know, GSA has acquired substantial quantities of the subject posters (b) (5) which are designed to create a positive response in travelers arriving, particularly at land border posts. On July 4, 1978, GSA, INS and Customs will participate in ceremonies in Washington, D.C., Ottawa, and Mexico City and concurrently at the border posts listed at Attachment A. to unveil the posters which will have been delivered and installed by GSA prior to July 4. At the larger stations, GSA personnel will not only arrange for installation but also for the unveiling ceremony. At the smaller posts we request your cooperation in ensuring that the posters are unveiled by INS/USCS personnel in a dignified manner and at the same time not in any way delaying traffic or degrading enforcement and operational standards. Attached at Tabs B and C are draft advance and day-of-the-event press releases which should be adapted to local conditions and relayed by you to the media as you deem fit. Please work with GSA and local governmental authorities for whatever dignified, low-key ceremonies are deemed appropriate for the situation including participation by our counterparts in Mexico and Canada.

We have reminded GSA Headquarters that many of the facilities listed in Tab A have maintenance and related facility deficiencies which are of long standing and which should have been corrected in the past and certainly should be corrected prior to the July 4, 1978, ceremonies. GSA Headquarters has promised to address these problems expeditiously and we also encourage you to work aggressively with Regional and local GSA personnel to effect these necessary repairs, repainting, etc. Thank you for your and your associates' cooperation in this event.

(b) (6)

Commissioner Leonel Castillo

(b) (6)

Commissioner Robert E. Chasen

Attachments (Tab A - list of border posts)
(Tabs B and C - press guidance

provided by GSA)

(b) (6)

LOCATION	HOLDING AGENCY	NO. OF REG.	INS REG	CUSTOMS REG #
Albany, VT	GSA	1	ER	1
Alburg Springs, VT	GSA	1	ER	1
Alcan, AK	GSA	10	NR	8
Alexandria Bay, NY	GSA	2	ER	2
Algonac, MI	GSA	5	NR	9
Amrose, ND	GSA	8	NR	9
Amstad Dam, TX	INS	7	SR	6
Andrade, CA	GSA	9	WR	7
Antelope Wells, NM	INS	7	SR	6
Antler, ND	INS	8	NR	9
Bar Harbor, ME (Free)	GSA	1	ER	1
Baudette, MN	GSA	5	NR	9
Beebe Plains, VT	GSA	1	ER	1
Beecher Falls, VT	GSA	1	ER	1
Blaine, WA (Peace Arch)	GSA	10	NR	8
Blaine, WA (Pacific Hwy)	GSA	10	NR	8
Boundary, WA	INS	10	NR	8
Bridgewater, ME	Customs	1	ER	1
Bridgewater, ME (Peace Bridge)	GSA	7	SR	6
Brownsville, TX (B&M Bridge)	GSA	7	SR	6
Buffalo, NY (Peace Bridge)	GSA	2	ER	1
Calais, ME (Ferry Point)	GSA	1	ER	1
Calais, ME (Milltown Br)	GSA	1	ER	1
Calxico, CA	GSA	9	WR	7
Canaan, VT	GSA	1	ER	1
Canaan Corner, NY	Customs	2	ER	2

Location	Agency	Count	Category	Count
Cape Vincent, NY	GSA	2	ER	1
Barbury, MD	Customs	2	NR	9
Champlain, NY	GSA	2	ER	1
Chateaugay, NY	GSA	2	ER	1
Chief Mountain, MT	GSA	8	NR	8
Churubusco, NY	Customs	2	ER	2
Clayton, NY	GSA	2	ER	1
Coburn Core, ME	GSA	1	ER	1
Columbus, NM	INS	7	SR	6
Crane Lake, MN	GSA	5	NR	9
Danville, WA	GSA	10	NR	8
Del Bonita, MT	INS	8	NR	8
Del Rio, TX	GSA	7	SR	6
Derby Line, VT (Interstate Rte 91)	GSA	1	ER	1
Derby Line, VT (U.S. Rte 5)	GSA	1	ER	1
Detroit, MI (Ambassador Bridge)	GSA	5	NR	9
Detroit, MI (D&C Tunnel)	GSA	5	NR	9
Douglas, AZ	GSA	2	NR	7
Dunseith, ND	GSA	8	NR	9
Eagle Pass, TX	GSA	7	SR	6
Eastport, ID	GSA	10	NR	8
Eastport, ME	GSA	1	ER	1
East Richford, VT	GSA	1	ER	1
El Paso, TX (Ave. of the Americas)	GSA	7	SR	6
El Paso, TX (Paso Del Norte)	GSA	7	SR	6

Elly, ME	GSA	2	ER	5
Falcon Heights, TX	Customs	7	SR	6
Forest City, ME	Customs	1	ER	1
Fort Covington, NY	GSA	2	ER	1
Fort Fairfield, ME	GSA	1	ER	1
Fort Hancock, TX	INS	7	SR	6
Fort Kent, ME	GSA	1	ER	1
Fortuna, ND	INS	8	NR	9
Frontier, WA	INS	10	NR	8
Grand Portage, MN	GSA	5	NR	9
Haines, AK	GSA	10	NR	8
Hamlin, ME	Customs	1	ER	1
Hannah, ND	Customs	8	NR	9
Hartshorn, ND	Customs	8	NR	9
Houlton, ME	GSA	1	ER	1
Hidalgo, TX	GSA	7	SR	6
Highgate Springs, VT	GSA	1	ER	1
International Falls, MN	GSA	5	NR	9
Jackman, ME	GSA	1	ER	1
Lancaster, MN	Customs	5	NR	9
Laredo, TX	GSA	7	SR	6
Laurier, WA	GSA	10	NR	8
Lewistown, NY	GSA	2	ER	1
Limestone, ME	GSA	1	ER	1
Lochiel, AZ	GSA	9	WR	7

Fort Worth, TX (Free)	GSA	7	ER	7
Galveston, TX	GSA	1	ER	1
Lukeville, AZ	GSA	9	WR	7
Lusk, WY	Customs	10	NR	9
Madawaska, ME	GSA	1	ER	1
Maida, ND	Customs	8	NR	9
Marine City, MI (Free)	GSA	5	NR	9
Massena, NY	GSA	2	ER	1
Metaline Falls, WA	GSA	10	NR	8
Monticello, ME	Customs	1	ER	1
Mooers, NY	GSA	2	ER	1
Morgan, MT	INS	8	NR	8
Morristown, NY	GSA	2	ER	1
Naco, AZ	GSA	9	WR	7
Nache, ND	Customs	8	NR	9
Niagara Falls, NY (Whirlpool Bridge)	GSA	2	ER	1
Niagara Falls, NY (Whirlpool Bridge)	GSA	2	ER	1
Nighthawk, WA	Customs	10	NR	9
Norcross, AZ	GSA	9	WR	7
Noonan, ND	GSA	8	NR	9
Northgate, ND	Customs	8	NR	9
North Troy, VT	GSA	1	ER	1
Norton, VT	GSA	1	ER	1
Noyes, MN	GSA	5	NR	9
Ogdensburg, NY	GSA	2	ER	1
Opheim, MT	INS	8	NR	8
Oroville, WA	GSA	10	NR	8

Point Roberts, WA	GSA	10	NR	8
Portal, ND	GSA	8	NR	9
Porterville, ID	GSA	10	NR	9
Port Huron, MI	GSA	5	NR	9
Portland, ME (Free)	GSA	1	ER	1
Presidio, TX	INS	7	SR	6
Progreso, TX	GSA	7	SR	6
Raymond, MT	INS	8	NR	8
Richford, VT	GSA	1	ER	1
Richford, VT (Pinnacle Road)	Customs	1	ER	1
Rio Grande City, TX	GSA	7	SR	6
Roberts Landing, MI (Free)	GSA	5	NR	9
Roma, TX	GSA	7	SR	6
Roosville, MT	GSA	8	NR	8
Roseau, MN	Customs	5	NR	9
Rouses Point, NY	GSA	2	ER	1
San Diego, CA (San Ysidro)	GSA	9	WR	7
San Luis, AZ	GSA	9	WR	7
Sarles, ND	Customs	8	NR	9
Sasabe, AZ	GSA	9	WR	7
Sault Ste. Marie, MI	GSA	5	NR	9
Sesbay, MT	INS	8	NR	8
Sherwood, ND	GSA	8	NR	9

		2	NR	2
		2	NR	2
		10	NR	3
Sumas, WA	GSA	9	WR	7
Tecate, CA	GSA	2	ER	1
Trout River, NY	GSA	8	NR	8
Turner, MT	INS	1	ER	1
Ton Buren, ME	GSA	1	ER	1
Wanceboro, ME	GSA	8	NR	9
Walhalla, ND	Customs	5	NR	9
Warroad, MN	INS	8	NR	9
Westhope, ND	GSA	1	ER	1
West Berkshire, VT	GSA	3	NR	3
Whitetail, MT	INS	8	NR	8
Whitlash, MT	Customs	3	NR	8
Wilhorse, MT	INS	3	NR	2
Willow Creek, MT	INS	2	ER	1
Youngstown, NY (Free)	GSA	7	SR	6
Ysleta, TX	INS			

GSA Bilingual Welcome Sign To Be Dedicated at Border

A four-by-six-foot, multicolored sign with "Welcome to the United States" in English and (French/Spanish) will be unveiled July 4 at the (U.S. Customs Service and/or Immigration and Naturalization Service) border station at (location).

Scheduled to participate in the Independence Day ceremony are (names, titles).

The original painting is one of seven by artist Peter Max, who was commissioned by the U.S. General Services Administration. The sign is one of more than 200 along the Mexican and Canadian borders. Others in the (local name) area are at (location/s).

Numerous similar ceremonies will be held along the Mexican and Canadian borders on Independence Day.

(NOTE TO EDITORS: A complete list of locations is attached.)

Placement of the signs, GSA Administrator Jay Solomon said, is the result of cooperation between his agency and the U.S. Customs Service and the Immigration and Naturalization Service, on whose property they have been erected.

"I am very happy these signs are up," Solomon said. "I think Peter Max has captured in these paintings the warmth and excitement we hope will be felt by all people entering this country--visitors and residents alike."

(MORE)

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"I am very happy these signs are up," Solomon said. "I think Peter Max has captured in these paintings the warmth and excitement we hope will be felt by all people entering this country--visitors and residents alike."

(MORE)

...-year-old German-born New Yorker, is reminiscent of 1930s art nouveau. His work is done in what has been called a "kaleidoscopic, technicolor" style, with as many as 10 colors to a picture, which many consider Max's trademark.

In addition to erecting the signs at its border stations INS has placed one Max welcome sign in a Philadelphia federal building where new American citizens are sworn in, and is considering putting them up in other similar places.

The border signs are only one of several art projects and programs in which GSA is involved. A major patron of the arts, the agency has commissioned 150 works of art worth more than \$4 million for federal buildings over the past 16 years.

Under GSA's "Art-in-Architecture" program, up to one-half of one percent of the estimated construction cost of a federal building, or the cost of major repairs and alterations to an existing one, may be used for art.

Simultaneously with the border ceremonies, three others will take place July 4 in the U.S., Mexican and Canadian capitals.

In Washington, Max is to present the U.S., through a member of President Carter's family, with a painting of the Statue of Liberty he did on July 4, 1976. The artist wanted to commemorate the third year of the Bicentennial, and to show his love for his adopted country.

The four-by-eight foot painting is in a different style from that of the border signs. It is more realistic, more detailed and the colors—earthy reds, blues, grey and brown—are more subtle, warm and muted.

(MORE)

... present this painting in 1978 because it was exactly 200 years ago, in 1778, that the American revolutionary victory over the British at the battle of Monmouth (New Jersey) convinced the French—who in 1884 presented the U.S. the Statue of Liberty—to enter the war on the American side.

The statue became a national monument in 1924.

In Mexico City and Ottawa, the American ambassadors are to present originals of two of the seven Max paintings to the Mexican and Canadian governments during U.S. independence day celebrations at the U.S. embassies.

CONTACT: Peter Hickman, GSA Information. 202/566-1231 or 301/530-1210.

UNDER INSPECTION STATIONS

<u>LOCATION</u>	<u>HOLDING AGENCY</u>
Point Roberts, WA	GSA
Blaine, WA (Peace Arch)	GSA
Blaine, WA (Pacific Highway)	GSA
Lynden, WA	Customs
Sumas, WA	GSA
Nighthawk, WA	Customs
Oroville, WA	GSA
Perry, WA	GSA
Canville, WA	GSA
Laurel, WA	GSA
Frontier, WA	I&NS
Boundary, WA	I&NS
Metalline Falls, WA	GSA
Porthill, ID	GSA
Eastport, ID	GSA
Roosville, MT	GSA
Chief Mountain, MT	GSA
Piagan, MT	GSA
Del Bonita, MT	I&NS
Sweetgrass, MT	GSA
Willow Creek, MT	I&NS
Turner, MT	I&NS
Whitlash, MT	Customs
Morgan, MT	I&NS
...	I&NS
...	I&NS
...	I&NS
Raymond, MT	GSA
Fortuna, ND	I&NS
Ambrose, ND	GSA
...	GSA
...	GSA
Northgate, ND	Customs
Sherwood, ND	GSA
...	I&NS
Westhope, ND	GSA
Carbury, ND	Customs
Dunseith, ND	GSA
St. John, ND	GSA
Hansboro, ND	Customs
Sarles, ND	Customs
Hannah, ND	Customs
Maida, ND	Customs
Walhalla, ND	Customs
Neche, ND	Customs
Pembina, ND	GSA
Westhope, ND	GSA
Moves, MN	GSA

Grand Portage, ME
 Forest City, ME
 Fort Kent, ME
 Madawaska, ME
 Van Buren, ME
 Hamlin, ME
 Limestone, ME
 Ft. Fairfield, ME
 Bridgewater, ME
 Houlton, ME
 Monticello, ME
 Vanceboro, ME
 Calais, ME (Ferry Point)
 Calais, ME (Milltown)
 Eastport, ME
 Lubec, ME
 Bar Harbor, ME
 Portland, ME
 San Ysidro, CA
 Tecate, CA
 Calexico, CA
 Enladrada, CA
 San Luis, AZ
 Lukeville, AZ
 Sasabe, AZ
 Nogales, AZ - 2 stations
 Douglas, AZ
 Phoenix, AZ
 Tucson, AZ
 Antelope Wells, NM
 Columbus, NM
 El Paso, TX (Paso del Norte)
 El Paso, TX (Ave. of the Americas)
 Del Rio, TX
 Fabens, TX
 Fort Hancock, TX
 Presidio, TX
 Amistad Dam, TX
 Del Rio, TX
 Eagle Pass, TX
 Laredo, TX
 Falcon Heights, TX
 Roma, TX
 Rio Grande City, TX
 Los Ebanos, TX
 Hidalgo, TX
 Progreso, TX
 Brownsville, TX (Gateway Br.)
 Alcan, AK
 Haines, AK

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General
Services Administration Public
Building Service Washington, DC 20405

Mailed 26 Jun 78

Date: JUN 26 1978
Reply to: Program Branch - PBOP
Attn of:

Subject: Installation of Peter Max Signs at
Border Crossings owned and operated
To: by Customs and INS

All Regional Commissioners, PBS
(Except Regions 3, 4, 6, and 9)

An agreement has been reached with United States Customs Service and the Immigration and Naturalization Service (INS), concerning reimbursement for the installation of the Peter Max Signs at border crossings owned and operated by those respective agencies.

A GSA Form 2957, Reimbursable Work Authorization, has been consummated at the national level with both agencies. Work performed in relation to the installation of the signs at locations listed on the attached sheets should be entered into the NEAR/AS, citing the Act No. and Organization Code of the performing organization; however, these transactions should cite Work Authorization No. N2980542 for work performed for Customs locations and Work Authorization No. N2980555 for work performed at INS locations. Only those services directly related to the installation of these signs should be charged to these work authorizations.

Most of these facilities are small and are therefore the last priority for the installation of the signs. However, to ensure maximum coverage with a minimum of travel, signs should be installed at facilities of various sizes which are in relatively close proximity during one trip. Every effort should be made to have all of the signs installed by July 4, 1978.

If you have any questions call Tony Wilps, Operations Division,
(202) 566-1446.

(b) (6)

Assistant Commissioner
for Buildings Management

Enclosure

cc: All Regional Administrators
All Regional Directors, BMD
(Except Regions 3, 4, 6, and 9)

NOTE:

Please advise this office by written certification when the work has been accomplished related to the above Work Authorizations.

PC Irma
~~PC-HA~~
~~PC-Irma~~
~~PC-F~~
official

MAY 15 1979

Ms. Barbara McDonough

(b) (6)

Dear Ms. McDonough:

Thank you for your letter of April 16 concerning the Peter Max Border Station signs and the proposed resolution to go before the State Department Convention of Montana.

Since your previous correspondence did not reach this office, we are taking this opportunity to provide you with background information which may be helpful.

In 1972 the General Services Administration commissioned artist Peter Max to create welcome signs at all border crossings into this country.

While we recognize that reaction to artwork is understandably subjective and that Mr. Max' style has been criticized occasionally, he has also been described by many citizens and art critics as a painter who captures the warmth and excitement of the American people. The work of Max has been called kaleidoscopic since he uses as many as ten colors to a picture. Many people consider this his trademark.

We do appreciate your taking the time to share your thoughts with us and respect your comments.

Sincerely,

DENNIS J. KEILMAN
Acting Commissioner

cc: PCF, PC(2), PFAAL, P, AO(3)
A(R/F), P(Melva)
PC:ESTRINER:vdh:5/9/79:x60574
RET:DKEILMAN:vdh:5/14/79

Control No. N79-1373 due 5/9

PC spy PD spy

pc

Apr. 16, 1970

General Services Administration
Wash. D C.

Dear Sir;

Enclosed is a self explanatory Resolution which will go before the State
Dept. Convention in July of this year.

This is the 3rd letter I have written to the Administration, as yet I
have not recieved a reply.

Also, our State Senator is working on this.

If you have any information on the subject that would help clarify the
project; please advise.

Thank you;

Barbara McDonough

(b) (6)



RECEIVED
MAR 23 1970
CORRESPONDENCE
CONTRACTS

17824

Resolution

WHEREAS, The General Services Administration has directed the installation of the Flower People Bill-boards appearing at the entry points of the United States when coming from Canada or Mexico, and

WHEREAS, they do not represent the majority of the American people due to the design, and

WHEREAS, such a method of inviting people to the U.S.A. should represent all of the people

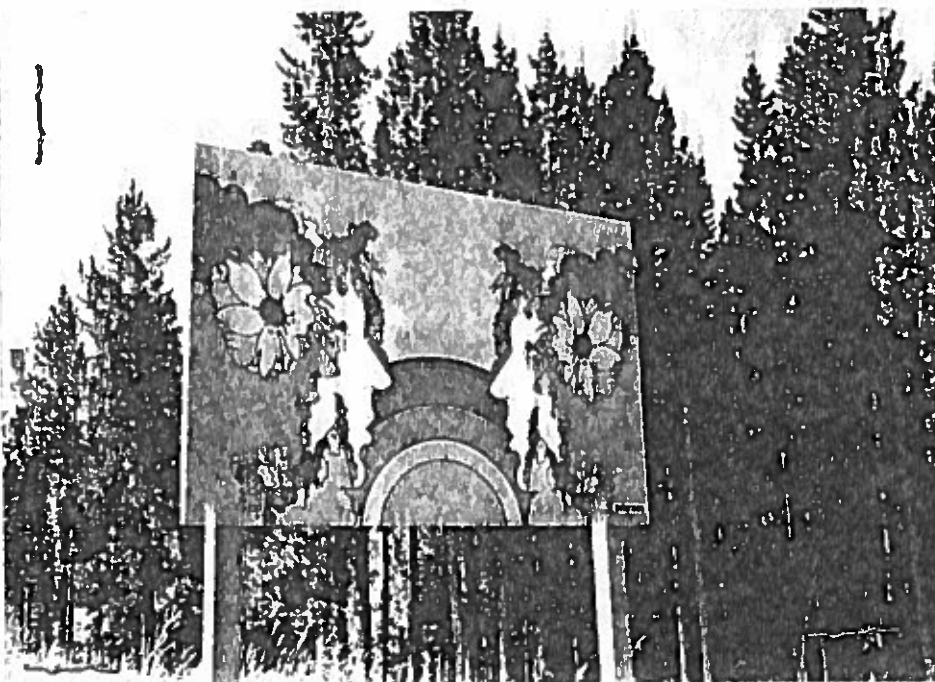
NOW BE IT RESOLVED, that District #8 of the Dept. of Montana, American Legion Auxiliary request the signs be taken down or repainted with a Mountain lake scene.

BE IT FURTHER RESOLVED, that a copy of this resolution be forwarded to the American Legion Auxiliary, Department Convention to be held in 1979.

Submitted by District #8 Committee

signed

(b) (6)



Blackstone - Hold

Honorable E. (Kika) de la Garza
House of Representatives
Washington, DC 20515

Dear Mr. de la Garza:

Thank you for your letter of November 7, 1978, concerning the Peter Max "Welcome Signs" which are located at all U.S. border stations. I have enclosed, for your information, a copy of the letter we forwarded to you earlier in response to your inquiry to the Commissioner of Customs.

If we can be of further assistance, please let us know.

Sincerely,

Enclosure

cc: PCF, PCN, A, AK, PFAAL, (PCD-2),
Administrator's Weekly Reading File (A),

PCD:MBLACKISTONE:plf:X60613:11/14/78
Control No. 6222 Due Date 11/21/78

PC _____ PD _____ P _____

AK _____

Congress of the United States

House of Representatives

Washington, D.C. 20515

7 November 1978

Hon Joel W Solomon
Administrator
General Services Administration
Washington, D C

To: <i>PC</i>	Info <input type="checkbox"/>
Action <input checked="" type="checkbox"/>	Prepare Reply for Signature of <i>AD</i>
Furnish Copy of Reply to <i>AAK</i>	
Copy also sent to <i>A, AD, AAK</i>	
Date	<i>11-21-78</i>

Dear Mr Solomon

Attached is a copy of a letter from one of my constituents, Mr W A Park, as well as a copy of a letter I received from the Commissioner of Customs.

This correspondence concerns the art work on display at the border stations entering the United States from Mexico and is self explanatory.

Any consideration you can give this matter, commensurate with your policies, will be greatly appreciated.

With my thanks and high regards, I am

Sincerely

(b) (6)

E (Kika) de la Garza, M C

bm
attachments

6950

RECEIVED
NOV 8 2 55 PM '78
CORRESPONDENCE CONTROL

110878-6222

DEPARTMENT OF THE TREASURY

U.S. CUSTOMS SERVICE

WASHINGTON

OCT 26 1978

REFER TO

FAC-6-03-A:L:S JMc



The Honorable
E (Kika) de la Garza
House of Representatives
Washington, D.C. 20515

Dear Mr. de la Garza:

Thank you for your letter of October 12, 1978, forwarding a letter on behalf of Mr. W. A. Park, concerning the art work on display at the border stations entering the United States. These "Welcome to the United States" signs are copies of works by the artist Peter Max which were commissioned by the General Services Administration.

I have received one letter from a Congressman on behalf of one of his constituents who disliked the use of the Peter Max paintings at the border stations. I also received a letter from a Customs employee working at a Texas border station who dislikes their use.

Since the General Services Administration has been the overseer of this project since its inception, we are forwarding your letter to them for direct reply.

Your interest in the U.S. Customs Service is appreciated.

Sincerely yours,

(b) (6)

Commissioner of Customs

NOV 21 1978

Honorable E. (Kika) de la Garza
House of Representatives
Washington, DC 20515

Dear Mr. de la Garza:

Thank you for your October 12, 1978, letter on behalf of Mr. W. A. Park, Roma, Texas, regarding the Peter Max "Welcome to the United States" border stations signs. Your letter was referred to us by the Commissioner of Customs.

In 1972 the General Services Administration awarded a contract with artist Peter Max to create welcome signs at all border crossings into this country. While we recognize that reaction to artwork is understandably subjective and Mr. Max' style has been criticized occasionally, he has also been described by many citizens and art critics as a painter who captures the warmth and excitement of the American people. You will be interested to know that over the past several years we have received a great deal of praise and encouragement for the border stations project.

We do appreciate your taking the time to share your thoughts with us and we do respect Mr. Park's comments. If we can be of further assistance, please let us know.

Sincerely,

Jay Solomon
Administrator

cc: PCN, A, AK, PFAAL, PCD(2)
Administrator's Weekly Reading File - A

PCD:MBLACKISTONE:plf:X60613:11/7/78
Control No. 6124 Due Date 11/14/78

6709
PC SEE BELOW

PD

(b) (6)

11/8/78

(b) (6)

(b) (6)

(b) (6)

[Redacted]

[Redacted]

[Redacted]

11/8/78

Missionary William A. Paris

Serving both sides of the Rio Grande River

(b) (6)

October 7, 1978

Honorable E. (Kika) de la Garza
House Office Building
Washington, D. C. 20515

Dear Mr. de la Garza:

I have never been as appalled in my life as I was upon seeing those atrocious signs that have been placed at the points of entry into the United States.

What is the meaning? If it is art then I feel sorry for the artist. He deserves to starve to death. If it is patriotic, then I see no historical connection.

I did some checking and was told that these ridiculous signs were placed at every port of entry in the United States at a phenomenal cost to us who pay the tab.

Many of my people and I recalcitrate. We would like these signs removed. If we must have signs, why not "Old Glory", or Washington, Lincoln, or some other great American?

Better yet, put up a picture of the one responsible for putting up such madness, and we can throw mud at it to show our protest at the way some of you folk are wasting our hard earned bucks.

Sign me, my family, and my people as tax payers who are fed up.

Sincerely,

(b) (6)

W. A. Paris

W. A. Paris

PC Yasko

Control # 9734
due date: 8/16/79

SEP 5 1979

Mr. Tom Loeffler
House of Representatives
Washington, DC 20510

Dear Mr. Loeffler:

Mr. R. E. Chasen, Commissioner of Customs, has forwarded for reply a copy of your letter relative to questions raised by Texas State Representative Susan McLee, and one of your constituents, Mr. M. A. Shroyer of Sonora, Texas, concerning the "Welcome to the United States" signs installed at the Texas-Mexican border.

The panels, which are the work of Peter Max, an American artist, were accepted for display along the Canadian and Mexican borders by the U.S. Customs Service and the Immigration and Naturalization Service at ceremonies held on July 4, 1978, at many border stations, at the U.S. Embassies in Mexico City and Ottawa, and on the Ellipse behind the White House where the Service Commissioners, the Canadian and Mexican ambassadors, and the artist participated.

Regarding the comments of your constituent about the United States flag, it should be stated that pursuant to 36 USC 174(e), the flag is displayed 24 hours a day at the Del Rio port of entry; it is on a pole adjacent to the "welcome" sign.

We trust this information will serve to clarify the matter for you.

Sincerely,

[SIGNED] A. R. MARSCHALL

A. R. MARSCHALL
Commissioner

cc: PCF, PC(2), PCN, PFAAL, P(Melva), AK, AO(3)
PC:KYASKO:cko:x60574:15AUG79:retyped:17AUG79,20AUG79,21AUG & 30AUG79

PC _____ PD _____ P _____

PLEASE SEE PREVIOUS YELLOWS

AUG 30 1979

PC
Yasko

8409

Honorable Ron Marlenee
House of Representatives
Washington, DC 20515

Dear Mr. Marlenee:

Thank you for your letter of July 13 in which you express your concern over the artistic character of the welcome signs at the border stations on the U.S./Canadian border, especially in the State of Montana.

The panels, which are the work of Peter Max, an American artist, were accepted for display along the Canadian and Mexican borders by the U.S. Customs Service and the Immigration and Naturalization Service at ceremonies held on July 4, 1978, at many border stations, at the U.S. embassies in Mexico City and Ottawa, and on the Ellipse behind the White House where the Service Commissioners, the Canadian and Mexican ambassadors, and the artist participated.

Although it is the policy of the General Services Administration not to remove artwork in reaction to individual objections, since there are always those who endorse and accept the artwork, we are currently studying the entire matter of the welcome signs at the border stations. In view of your request, and the objections expressed by others, we believe there may be an alternative that would be acceptable to both the supporters and opponents of this artwork.

We trust this matter will be resolved to your satisfaction; however, we ask that you allow us a reasonable amount of time to consider the ramifications of whatever action is ultimately taken by us.

Sincerely,

(Signed) R. G. Freeman III

R. G. FREEMAN III
Administrator

cc: PCF, PC, PC(YASKO), PFAAL, P, AO(3), PCN
PC:KYASKO:vdh: 7/20/79 x
REW Per DKEILMAN: 7/27
REW Per A 8/2
REW Per PD:sar 8/24/79

Control #9112 due 7/23

PC _____ PD _____

(b) (6)

(b) (6)

8/28/79

MONTANA OFFICES:
20 3RD STREET, NORTH
GREAT FALLS, MONTANA 59401
(406) 453-3264

310 NORTH 26TH STREET
SUITE 5429-33
BILLINGS, MONTANA 59101
(406) 657-6753
TOLL FREE
800-332-5965

States

To: PC

Action ☒

Info ☐

Prepare Reply for Signature of A

Furnish Copy of Reply to A, AK

Copy also sent to A, AD, AK

Date 7/25/79

23



Flower Girl?

R. G. Freeman III
Administrator
General Services Administration
18th and F Streets, N.W.
Washington, D.C. 20405

Dear Administrator Freeman:

During the past several months I have received numerous complaints regarding the greeting signs commissioned by the General Services Administration designed by the artist Peter Max that have been placed at Port of Entry locations on the U.S./Canadian border. It is my understanding that the artist was commissioned to produce 7 different works for the Bicentennial at a cost to the taxpayers of \$300,000.

My constituents feel, and I agree, that the "art work" is inappropriate and does not display a proper greeting to visitors. I am certain that you realize that the type of art is psychedelic in nature. This form of art has been associated with the drug culture and my constituents do not think the U.S. government should be in any way connected with the promotion of the illegal drug movement.

The complaints that I am receiving are not coming from a few disgruntled people but from responsible citizens concerned with the intent the signs display to our visitors from Canada.

In the strongest terms, I am requesting that the signs, at least in my state of Montana be removed. I am prepared to introduce legislation or take any appropriate action to see that this removal is accomplished.

Your attention to this situation is appreciated.

Sincerely,

(b) (6)

Ron Marlenee, M.C.

COUNTIES

BIG HORN BLAINE CARBON CARTER CASCADE CHUTEAU CUSTER DANIELS DAWSON FALLON FERGUS GARFIELD GOLDEN VALLEY HILL JUDITH BASIN
MEADOW MUSSELHELL PETROLEUM PHILLIPS POWDER RIVER PRABIE RICHLAND ROOSEVELT ROSSFORD SHERIDAN STILLWATER SWEET GRASS TETON
TREASURE VALLEY WHEATLAND WILBAUX YELLOWSTONE

THIS STATIONERY PRINTED ON PAPER MADE WITH RECYCLED FIBERS

071679-9113

MONTANA OFFICES:
20 3RD STREET, NORTH
GREAT FALLS, MONTANA
(406) 453-3264
310 NORTH 26TH STREET
SUITE 5429-33
BILLINGS, MONTANA 591
(406) 657-6753
TOLL FREE
800-332-5965

CONGRESS OF THE UNITED STATES
HOUSE OF REPRESENTATIVES
WASHINGTON, D.C. 20515

July 13, 1979

R. G. Freeman III
Administrator
General Services Administration
18th and F Streets, N.W.
Washington, D.C. 20405

10. PC
Action ☒ ☐
Prepared By: A
Number of Copies: A, AK
Copy also sent to: A, AD, AK
Date: 7/25/79
23

Dear Administrator Freeman:

During the past several months I have received numerous complaints regarding the greeting signs commissioned by the General Services Administration designed by the artist Peter Max that have been placed at Port of Entry locations on the U.S./Canadian border. It is my understanding that the artist was commissioned to produce 7 different works for the Bicentennial at a cost to the taxpayers of \$300,000.

My constituents feel, and I agree, that the "art work" is inappropriate and does not display a proper greeting to visitors. I am certain that you realize that the type of art is psychedeliac in nature. This form of art has been associated with the drug culture and my constituents do not think the U.S. government should be in any way connected with the promotion of the illegal drug movement.

The complaints that I am receiving are not coming from a few disgruntled people but from responsible citizens concerned with the intent the signs display to our visitors from Canada.

In the strongest terms, I am requesting that the signs, at least in my state of Montana be removed. I am prepared to introduce legislation or take any appropriate action to see that this removal is accomplished.

Your attention to this situation is appreciated.

Sincerely,

(b) (6)

Ron Marlenee, M.C.

CORRESPONDENCE
JUL 16 1979
FBI

8409

COUNTIES

BIG HORN BLAINE CARBON CARTER CASCADE CHouteau CUSTER DANIELS DAWSON FALLON FERGUS GARFIELD GOLDEN VALLEY HILL JUDITH BASIN
MCCONE MUSSELSHELL PETROLEUM PHILLIPS POWDER RIVER PRAIRIE RICHLAND ROOSEVELT ROSEBUD SHERIDAN STILLWATER SWEET GRASS TETON
TREASURE VALLEY WHEATLAND WIBAUX YELLOWSTONE

AUG 6 1979
SIGNED AND MAILED

CO 703.477

[Handwritten signature]
yasho

Honorable George McGovern
United States Senate
Washington, D.C. 20510

Dear Senator McGovern:

This is in reply to your letter of July 11, 1979 with enclosed correspondence from M. A. Shroyer concerning a sign which is displayed at the port of entry at Del Rio, Texas.

The General Services Administration commissioned Mr. Peter Max to create seven paintings which were reproduced as more than 200 "Welcome to the United States" signs to be installed at ports of entry along the Canadian and Mexican borders. In view of my interest, the multicolored signs, which had been stored in warehouses during the previous administration, were finally erected. Since this project was arranged by the General Services Administration, I am furnishing a copy of your correspondence to that agency for its consideration.

Regarding the comments of your constituent about the U.S. flag, it should be stated that pursuant to 36 USC 174(e), the flag is displayed 24 hours a day at the Del Rio port of entry. The photo submitted with your correspondence shows the flagpole adjacent to the referenced sign.

I trust the foregoing information will be helpful in responding to your constituent. If I can be of further assistance, please advise.

Sincerely,

Leonel J. Castillo
Commissioner

cc: General Services Admin.
18th & F Streets, N.W.
Washington, D.C. 20405

SEP 14 1979

Honorable Harrison A. Williams
United States Senate
Washington, DC 20510

Dear Senator Williams:

The Office of the Commissioner of the Immigration and Naturalization Service has forwarded for our reply a letter addressed to you from Mr. M. A. Shroyer of San Antonio, Texas, concerning the "welcome" sign which is displayed at the Del Rio, Texas, port of entry.

The panels, which are the work of Peter Max, an American artist, were accepted for display along the Canadian and Mexican borders by the U.S. Customs Service and the Immigration and Naturalization Service at ceremonies held on July 4, 1978. These ceremonies took place simultaneously at many border stations, at the U.S. Embassies in Mexico City and Ottawa, and on the Ellipse behind the White House where the Service Commissioners, the Canadian and Mexican Ambassadors, and the artist participated.

Regarding the comments of Mr. Shroyer about the United States flag, it should be stated that pursuant to 36 USC 174(e), the flag is displayed 24 hours a day at the Del Rio port of entry; it is on a pole adjacent to the "welcome" sign.

We trust this information will serve to clarify the matter for you.

Sincerely,

/s/ David R. Dibner

DAVID R. DIBNER
Assistant Commissioner
for Construction Management

cc: PC(2), P(Melva), PCF
PC:KYASKO:cko:x60574:14SEPT79



UNITED STATES DEPARTMENT OF JUSTICE
IMMIGRATION AND NATURALIZATION SERVICE
WASHINGTON, D.C. 20536

1.) Dave
2.) Yasko

PLEASE ADDRESS REPLY TO

OFFICE OF THE COMMISSIONER

AND REFER TO THIS FILE #

CO 703.544

Honorable Harrison A. Williams
United States Senate
Washington, DC 20510

SIGNED AND MAILED

Dear Senator Williams:

Reference is made to your letter dated July 17, 1978, with the attached enclosures from M. A. Shroyer, concerning a welcome sign which is displayed at the Del Rio, Texas port of entry.

The General Services Administration commissioned Mr. Peter Max to create seven paintings which were reproduced as more than 200 "Welcome to the United States" signs to be installed at ports of entry along the Canadian and Mexican borders. Since this project was arranged by the General Services Administration, I have taken the liberty of forwarding a copy of your letter and its enclosures to the Administrator of that agency for his consideration and further reply to you.

Your interest in this matter is appreciated. If this Service may be of assistance in the future, please do not hesitate to communicate with this office.

Sincerely,

FOR THE COMMISSIONER

Executive Assistant

Enclosures

CC: ADMINISTRATOR, GENERAL SERVICES ADMINISTRATION, WASHINGTON, DC

A copy of letter under acknowledgment and its enclosures attached for your information and further reply.

HARRISON A. WILLIAMS, JR.
NEW JERSEY

United States Senate

RECEIVED JUL 17 1979
WASHINGTON, D.C. 20510

July 17, 1979

RECEIVED
JUL 17 1979
Immigration and Naturalization Service
Congressional Relations
Room 7307
425 I Street, NW
Washington, D.C. 20536

Dear Director:

Enclosed you will find a copy of the letter I have received from M.A. Shroyer of San Antonio, Texas.

I would appreciate any information which will enable me to respond to my constituent's inquiry. Please return the enclosed correspondence with your report.

With kindest regards,

Sincerely,

(b) (6)

Harrison A. Williams, Jr.

HAW/jm
Enclosure

Co 703. 544

7/5/77

Senator Williams,

Returning from Mexico last week I took this picture of a sign welcoming people to our U.S.A.

I don't see the connection or how can such a picture say welcome?

What happened to our 7-log, or our American Eagle?

Who approved the design of the welcome sign?

Who approved my tax money for this welcome sign?

What do you think of this welcome sign? Thank you for your time.

(b) (6)





UNITED STATES DEPARTMENT OF JUSTICE
IMMIGRATION AND NATURALIZATION SERVICE
WASHINGTON, D.C. 20536

PLEASE ADDRESS REPLY TO

AND REFER TO THIS FILE NO.

CO 703.950

THE COMMISSIONER

SEP 7 1979

Honorable Howard H. Baker, Jr.
United States Senate
Washington, DC 20510

Dear Senator Baker:

Reference is made to your letter dated August 28, 1979, with the attached enclosures from M. A. Shroyer, concerning a welcome sign which is displayed at the Del Rio, Texas port of entry.

The General Services Administration commissioned Mr. Peter Max to create seven paintings which were reproduced as more than 200 "Welcome to the United States" signs to be installed at ports of entry along the Canadian and Mexican borders. Since this project was arranged by the General Services Administration, I have taken the liberty of forwarding a copy of your letter and its enclosures to the Administrator of that agency for his consideration and further reply to you.

Your interest in this matter is appreciated. If this Service may be of assistance in the future, please do not hesitate to communicate with this office.

Sincerely,

FOR THE COMMISSIONER

Executive Assistant

Enclosures

546

IN
KATFIELD, OREG.
J. H. BAKER, JR., TENN.
TOWER, TEX.
WARD S. SCHWEIKER, PA.
THURANE, STAFF DIRECTOR
CH. CHIEF COUNSEL
ITY STAFF DIRECTOR-COUNSEL

United States Senate

COMMITTEE ON
RULES AND ADMINISTRATION
WASHINGTON, D.C. 20510

October 29, 1979

In Reply, Refer To: HCS

Mr. Joseph W. Harrison
Director
Office of Congressional Affairs
General Services Administration
Washington, D.C. 20405

To:	PC	
Action	<input checked="" type="checkbox"/>	Info <input type="checkbox"/>
Check Reply for Signature of	P	
Enclose Copy of Reply to	A, XK	
Copy of a sent to	A, XK	
Date	11-13-79	

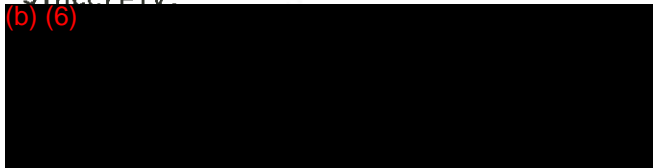
8

Dear Mr. Harrison:

I have enclosed correspondence which I have received from Mr. M. A. Shroyer and the Immigration and Naturalization Service, which I believe is self-explanatory. You will note that my inquiry was referred to your agency on September 7, 1979, and to date I have not received a reply. Your prompt attention to this matter would be appreciated.

Sincerely,

(b) (6)



HHBJr:ner

Enclosure

Placed in folder

110179-546

NOV 1 1979

CC:

CORRECTION

NOV 1 1979

*No record of receiving original
XK 11/1/79*

9091

6
7-12-78
PC
JAN 10 1979

Honorable John Melcher
United States Senate
Washington, DC 20510

Dear Senator Melcher:

Thank you for your letter of November 24 requesting information about the expenditures for the Peter Max Border Station signs.

The total costs to General Services Administration were approximately \$300,000. These costs included the fee paid to the artist, the purchase of seven original oil paintings, the fabrication of 200 signs, the license to reproduce the signs and administrative costs associated with the procurement. The approximate average cost for each installation, including Sweetgrass, Montana, was \$2,500.

This procurement, as you know, took place in a prior Administration. Since the paintings were available, we decided to utilize them.

We hope this information will be helpful to you. If we can be of further assistance, please let us know.

Sincerely,

Paul E.
Deputy

cc: PCF, PCN, PC, PFAAL, P, AD, AK, AO(3)
PC:ESTRINER:par:12/12/78:x60574
REW:ESTRINER:vdh:12/19/78:x60574
RET:vdh:12/26/78
REW:ESTRINER:IJEKOWSKY:vdh:1/5/79:x60574

Control No. 6462 due 12/18

PC

(b) (6)

(b) (6)

United States Senate

November 24, 1978

PC
Date 12/10/78
12/10/78

Paul E. Goulding
Deputy Administrator
General Services Administration
Washington, D. C. 20405

Dear Mr. Goulding:

Thank you for sending me the picture of the Peter Max border station sign posted in Sweetgrass, Montana.

I think it is particularly inappropriate for the purpose that the GSA has chosen to use it. I hope that there wasn't much in the way of costs involved but I have a feeling that is a false hope and that its use at Sweetgrass and other border stations was of a sizable amount. Please inform me of the total expenditure by the GSA for these signs.

Sincerely,

(b) (6)



6881

350 12/10/78

DEC 1 1978

19

PCD

Honorable John Melcher
United States Senate
Washington, DC 20510

Dear Senator Melcher:

Thank you for your letter of August 7 on behalf of Mr. Wesley F. Rodgers, Sweetgrass, Montana, concerning the Peter Max border station signs.

We realize that a great divergent of opinion is possible--even probable--judging the merits of works of art, and that each opinion is as "correct" as the next. Art inherently evokes varying emotions.

At the dedication of the border welcome signs on July 4, the Administrator of General Services remarked, "I think Peter Max has captured in these paintings the warmth and excitement we hope will be felt by all people entering this country--visitors and residents alike."

We do appreciate your taking the time to share your thoughts with us, and we value your comments. It is through a genuine concern for the use of art that future programs are being molded, and as you know, the United States has a long-standing tradition for the support of the arts.

If we can be of further assistance, please let us know.

Sincerely,

cc: PCF, AK, A, PFAAL, P, PCD, PC

PCD:ESTRINER:x60613;da:8/21/78
Control No. 5116 due 8/25

PC _____ PD _____ P _____ AK _____

United States Senate

To:	PC	
Action	<input checked="" type="checkbox"/>	Info <input type="checkbox"/>
Prepare Reply for Signature of	A	
Furnish Copy of Reply to	A, AK	
Copy also sent to	A, AD, AK	
Due Date	8/28/78	

August 7, 1978

The Honorable Joel W. Solomon
Administrator
General Services Administration
18th and F Streets
Washington, D. C. 20405

Dear Mr. Administrator:

Enclosed is a copy of a letter from Wesley Rodgers
of Sweetgrass, Montana.

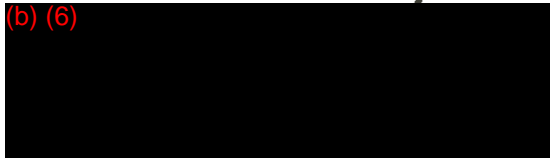
Mr. Rodgers is unhappy with the Peter Max bill-
boards erected at the ports of entry along the U.S.-
Canadian border in Montana.

From my phone conversation with your staff last
week, I understand that you have prepared a reply to
such complaints. I would appreciate it if you could
furnish me with an answer to Mr. Rodger's letter as
soon as possible.

Best regards,

Sincerely,

(b) (6)



08/16/78-5116

7/11/78

RECEIVED
AUG 16 1 13 PM '78
CORRESPONDENCE
CONTROL

6239

Sweetgrass, Montana
July 24, 1978

John Malcher
Dear Representative,

A copy of this letter is being sent to all of Montana's representatives and I hope that it will be passed to others who may benefit from same.

At precisely 6 A.M. July 4th. a painting was unveiled on the lawn of the gov't buildings here in Sweetgrass. This is a large port of entry and as the tourist enters from Canada he is met head on with this 4 x 6 ft picture of some gaudily dressed flying man chasing birds and flowers.

My first impression was one of dismay, then disgust and then shame. First of all what does it represent, what is it trying to say or to do for the traveler entering our country? I have made it a point to contact several people as to their reaction, all negative. The people at the port who work the line have heard ever so many derogatory remarks, very few favorable.

Peter Max the artist is likely a fine artist in his environment but I have a strong resentment for a portion of my tax dollar being used to support his brand of talent. What are we coming to or stooping to that we need to represent United States in this manner. Were these signs displayed in a roadside park by the tourist industry at their expense I would not object quite so much.

I'm not sure how much fore knowledge you fellow had of this blatant waste of taxes but I sincerely hope you have more concern for we the taxpayer and citizen of a nation that "By their fruits ye shall know them". These pop art billboards are being erected all across the border at points of entry. One person's reaction was "What are we promoting, a drug culture?"

The lawmakers and spenders of our taxes have had their warning in California, maybe its time we hoist the warning flag in other places as well for tis because of such nonsense and utter disregard for fiscal stability that prompted Proposition 13. If we have a surplus of funds share it with the single old age pensioners.

In closing I may say I do not support California's way of cutting taxes but I am appealing to my representaives to cut such utterly ridiculous appropriation as I have made reference to or we'll have to find someone with a better sense of financial responsibility.

If you have the time I would appreciate a reply re. this matter as well as your comments as to your reaction to Prop. 13.

Yours truly,

(b) (6)

AUG 1 1979

PC -
Yasko

Control 09120 due 7/30/79

Honorable John Tower
United States Senate
Washington, DC 20510

Dear Senator Tower:

This is in response to your July 19, 1979, letter from M. A. Stroyer of Seneca, Texas, relative to the welcome signs at the Mexican border.

The panels are the work of Peter Max, an American artist, whose work represents a contemporary period familiar to a generation of Americans, Canadians, and Mexicans. It has been our belief that they represent a colorful portrayal of the warmth, informality, and friendliness of the American people.

The acceptance of the panels to be displayed at all border stations along the Canadian and Mexican borders by the U.S. Customs Service and Immigration and Naturalization Service was part of the nationwide ceremonies held on July 4, 1978, at many of the border stations, as well as at the U.S. Embassies in Mexico City and Ottawa. The major event was held on the Ellipse behind the White House and in which the Service Commissioners, the Mexican and Canadian Ambassadors, and the artist participated. The President was represented by his son and his wife.

To react to individual, personal objections to an artwork would be contrary to our policy since it fails to consider those who accept it. In this instance, to remove the panels at selected border stations in Montana only would disrupt the continuity of design we tried to achieve at both the Canadian and Mexican borders. Furthermore, such actions would require an uneasy explanation to our neighboring governments who had previously accepted two originals of the paintings at the July 4, 1978, ceremonies held in their capitals. The entire collection was endorsed by the President of the United States at a similar ceremony held in Washington.

We regret that we cannot accommodate the objections of the individual as contrary to our policy.

Sincerely,

A. R. MARSHALL
COMMISSIONER

PC:KYASKO:cko:7/27/79:z61499

HEW:7/30/79:vjh

CC: PCF, PC(2), PCN, PYAAL, P(MEWA), A(R/F), AK, AO(3)

PC _____ PD _____ P _____ AO _____

United States Senate

WASHINGTON, D.C. 20510

July 19, 1979

General Services Administration
G. S. Building
18th and F Streets
Washington, D.C. 20405

PC	Info	<input type="checkbox"/>
Signature Reply for Signature of	P	
Forward Copy of Reply to	A, AK	
Copy also sent to	A, AD, AK	
Date	8/1/79	

RE: M. A. Shroyer

Because of the desire of this office to be responsive to all inquiries and communications, your consideration of the attached is requested. Your findings and views, in duplicate form, along with return of the enclosure, will be appreciated.

(b) (6)

JT/11
Enclosure

Return Attention: Tom Fahey

072379 - 9/80

RECEIVED
JUL 24 11 23 AM '79
CORRESPONDENCE

11/4/79

Senator John Tower,

I Returned from Mexico last week
and saw this welcome sign. I
don't understand it. What does it mean
to you?

What happened to our Flag? the
American Eagle? Could you tell me
who approved the tax money to pay
for such a welcome? Is this picture
at all points of entry into U.S.A.?

I have always supported John Tower.
I like his voting record. And am a
member of his fund raising CLUB.

(b) (6)

Friendly,

(b) (6)

BUILDING
20910
TOLL FREE NUMBER
1-800-332-6106

United States Senate
WASHINGTON, D.C. 20510

February 22, 1980

COMMITTEE ON FINANCE
CHAIRMAN, SUBCOMMITTEE ON THE
OVERSIGHT OF THE INTERNAL
REVENUE SERVICE
COMMITTEE ON JUDICIARY
CHAIRMAN, SUBCOMMITTEE ON
LIMITATIONS ON CONTRACTED
AND DELEGATED AUTHORITY
SELECT COMMITTEE ON
SMALL BUSINESS

Kevin Flanagan
Acting Director of Congressional
Affairs
Room 6114
18th & F Street N.W.
Washington, D.C. 20405

Dear Mr. Flanagan:

Please find enclosed a letter I recently received from one of my constituents. As you can see, she is concerned that port of entry signs along the border between the United States and Canada may be offensive to certain people.

Although I note that Mrs. McDonough has written the GSA several times in the past, I am hopeful that you can provide me with a satisfactory response to her concerns.

Thanks for your prompt attention to this matter. I look forward to hearing from you in the near future.

With best personal regards, I am

Sincerely,

(b) (6)

Enclosure

9742

RECEIVED
CORRESPONDENCE
CONTROL

FEB 27 2 54 PM '80

BILLINGS
(406) 657-6790

BUTTE
(406) 792-8700

GREAT FALLS
(406) 781-1574
RECYCLED PAPER

MISSOULA
(406) 728-2043

63-750-1880

Feb-13

Max Bacus
U. S. Senate

Dear Senator;

I am writing in regard to the Port of Entry Signs which are located at various border towns coming into the US from Canada. I have seen one such sign at Chief Mt. and it is a disgrace to the people of the U.S. It is a (Flower people) Hippy type painting, welcoming you to the USA.

We of the American Legion Auxiliary have taken this to the General Services Administration, and like so many other things the GSA is doing, it seems our money was spent foolishly. We believe these signs should be repainted. (Free of charge if possible). They were done by a Mr. Peter Max.

This, we believe is not a Montana problem alone and we are in the process of writing a resolution to be presented at the 1980 Nat'l. Convention, of Legion and Auxiliary.

We would like your opinion on this, should we try to go to our own Legislature 1st??

Our resolution will have to include information about the signs that identify this as a national issue rather than a community issue. Any help you can give us regarding these signs, where they are located, their cost, ect, will be greatly appreciated.

I have written 3 times to the GSA in Washington DC. I finally got an answer about the signs.. They said they were aware of them, and were sorry that I did not approve of Peter Max's art work.

Please advise;

(b) (6)



PCF
Blackstone

NOV 6 1978

Honorable Paul Hatfield
United States Senate
Washington, DC 20510

Dear Senator Hatfield:

Thank you for your recent inquiry on behalf of Mr. Wesley F. Rodgers, Sweetgrass, Montana, regarding the Peter Max Border Station "Welcome Signs." Mr. L. J. Castillo, Commissioner, Immigration and Naturalization Service, referred your letter to us for reply.

It is understandable that reaction to artwork is subjective and Mr. Max' style has been described by others as reminiscent of the 1930's art nouveau -- as "kaleidoscopic" since he uses as many as ten colors to a picture.

At the dedication of the border station welcome signs on July 4, the Administrator of General Services remarked, "I think Peter Max has captured in these paintings the warmth and excitement we hope will be felt by all people entering this country -- visitors and residents alike." In this regard, we have received many favorable calls and letters supporting our efforts at the border station crossings.

We do appreciate Mr. Rodgers taking the time to share his thoughts with us and respect his comments, since as was stated earlier in the response, reaction to artwork is subjective. If we can be of further assistance, please let us know.

Sincerely,

Paul E. Goulding
Deputy Administrator

(b) (6)

cc: PCF, AK, A, PFAAL, P, PC, PCD, 8/7

CD:MBLACKISTONE:vdh:10/11/78:x60613
Control No. 5601 due 10/11

Enclosure

(b) (6)

PC

10/27

6510

Honorable William Von Raab
Commissioner of Customs
Department of the Treasury
Washington, DC 20229

Dear Mr. Von Raab:

In 1973 the General Services Administration (GSA) was asked by the Bicentennial Commission to suggest projects to commemorate the Nation's bicentennial celebration. In response to this request GSA proposed the bilingual welcome signs to be located at the Canadian and Mexican border crossings. The Commission approved this initiative. In 1974 GSA contracted with internationally acclaimed artist Peter Max to develop a series of seven welcome signs at a cost of \$300,000. This cost included contract administration, design of seven pictorial scenes, seven original paintings and fabrication of the fiberglass signs. Additionally, there were other costs associated with shipping, storage, and the installation at each location.

Considering the expense of replacement signage or artworks that you have suggested and the current investment, I believe that it would not be in the best interests of the Government to remove the signs. I do, however, support phasing out over a period of time, those signs that reach a point of needing extensive repair.

As Commissioner Haase indicated in the meeting with Mr. Caldwell and Ms. Wallace, if there are specific locations where you feel the placement of the welcome sign could be improved or if the condition of the sign is such that it requires repair or replacement, GSA would look into the specific problem and resolve it to your satisfaction.

I trust you understand why we must respond in this manner.

Sincerely,

Concur: PC _____

PZ _____

cc: PCSA(Official), PCPS(2), PC(2), PZ, PFAAL, AM, AES(6)
PCSA:NEARLEY:eps:8/2/83:566-0951

Control Number: N83-2263
Due Date: 8/4/83

Copy to: GPC
DHaase



THE COMMISSIONER OF CUSTOMS

WASHINGTON, D.C.

JUL 25 1983

FAC-6-03-CM:A:L:S

RC

Dear Mr. Carmen:

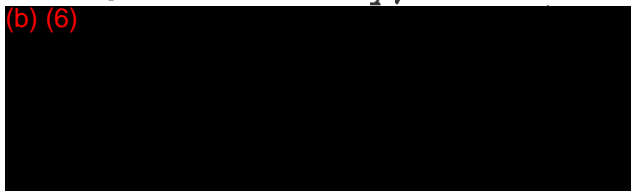
Recently, members of my staff met with Mr. Richard Haase, Commissioner of Public Buildings Service, to discuss my desire to remove the Peter Max signs from the Customs ports of entry on the Canadian and Mexican Borders. Mr. Haase indicated that he did not feel the signs should be removed due to the high investment cost in the signs and the fact that many people liked the artwork.

As this matter is of concern to me, I was distressed by the outcome of the meeting. In my opinion, the Peter Max signs do not present the most appropriate image for the Customs Service; the first representative of the United States Government that the foreign visitor meets. It is my feeling that any artwork displayed at our ports of entry should have a patriotic theme, symbolizing the American way of life. At the same time, the signs should impart a sense of sincere welcome to visitors from foreign countries and United States citizens alike.

I would appreciate your calling me at your earliest convenience to discuss this matter. I am sure an amicable resolution can be reached.

Yours faithfully,

(b) (6)

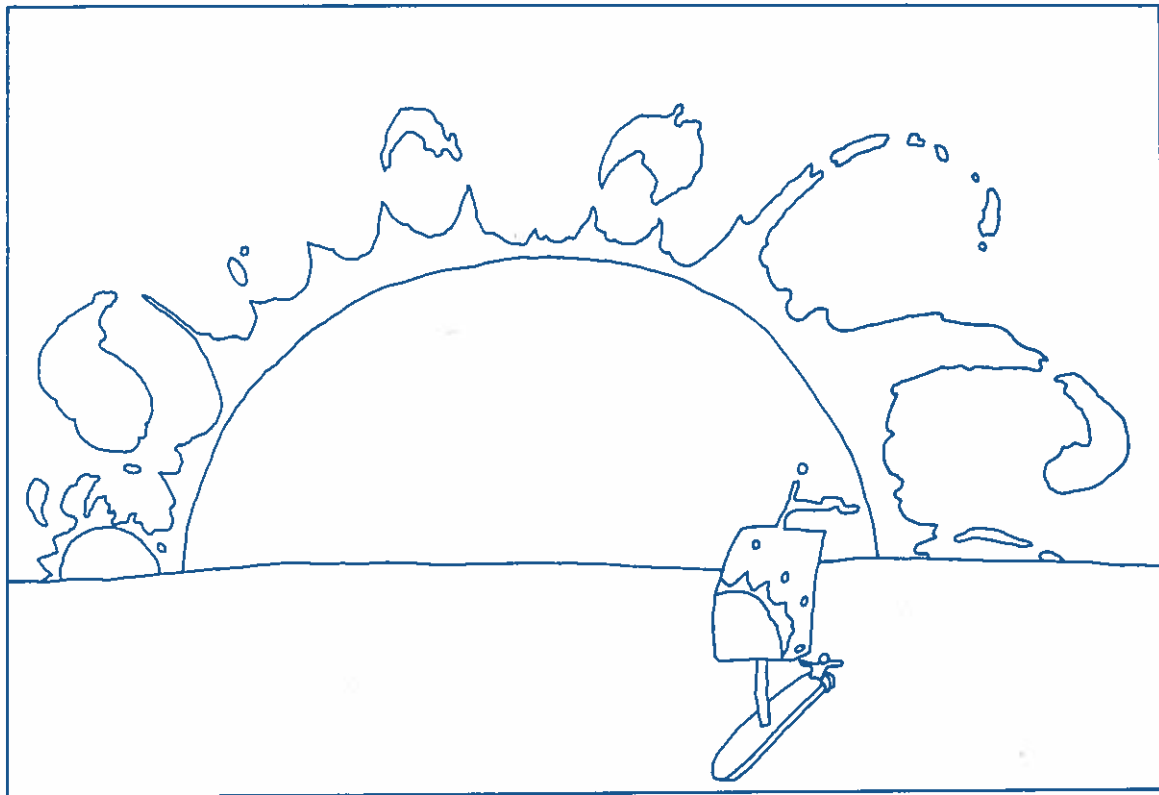


15515

The Honorable
Gerald P. Carmen
Administrator
General Services Administration
18th & F Streets, NW.
Washington, D.C. 20405

To	Rec'd	Dug
AL	7/26	8/4
Coord with		
Signature of A		
Appro Action		
Information		
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Info to		
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1183-2263



Welcome to the United States

Bienvenidos a los Estados Unidos

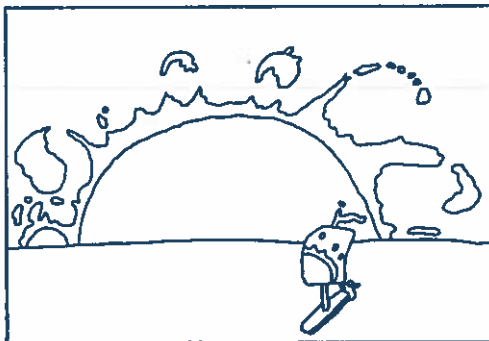
Bienvenue aux Etats-Unis

A brief ceremony marking the dedication of bilingual welcome signs at entry points along the northern and southern borders of the United States will highlight our Fourth of July reception this year. Simultaneous ceremonies are being held in Washington, D.C., Mexico City and at some border stations.

The 200 bilingual signs include reproductions of seven colorful murals commissioned by the U.S. General Services Administration and designed by artist Peter Max. Each of the Peter Max pictures is an expression of the good will that exists among the United States and its nearest neighbors -- Canada and Mexico -- and is meant to convey a warm and cheerful greeting to visitors and immigrants to our country. The murals are part of a total bilingual graphic communications system developed for border entry points.

You are invited to a 4th of July Celebration

Marking the installation of Border Station Welcome signs by Peter Max



**Welcome to the United States
Bienvenidos a los Estados Unidos
Bienvenue aux Etats-Unis**

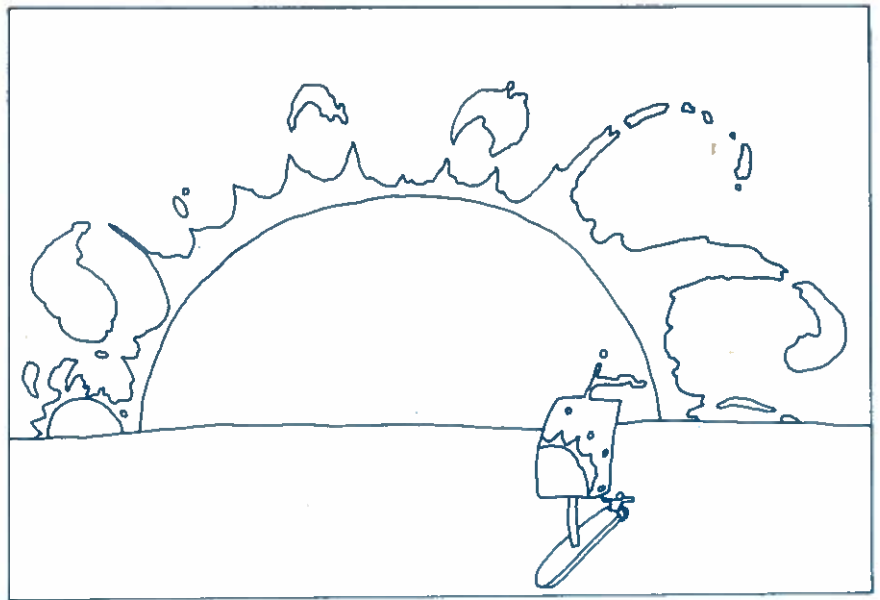
**Jay Solomon
Administrator of General Services**

requests the pleasure of your company at a ceremony marking the installation of bilingual welcome signs, designed by Peter Max, along the Mexican and Canadian borders of the United States.

The celebration will begin at 3:00 p.m. Tuesday, July 4, 1978 on the Ellipse, Constitution Avenue at Seventeenth Street, Washington, D.C.

As the highlight of this ceremony, Peter Max will present a painting of the Statue of Liberty to the United States. The painting will be accepted by Jeff and Annette Carter.

The ceremony, with special entertainment beginning at 2:30 p.m., is open to the public and GSA employees and their families are encouraged to take part in this special July 4th celebration.



Welcome to the United States

Bienvenidos a los Estados Unidos

Bienvenue aux Etats-Unis



U.S. General Services Administration

PROGRAM

Opening Remarks by Master of Ceremonies

HONORABLE JAY SOLOMON
Administrator of General Services

Introduction of Distinguished Guests

Remarks

HIS EXCELLENCY PETER M. TOWE
Ambassador of Canada

HIS EXCELLENCY HUGO B. MARGAIN
Ambassador of Mexico

PETER MAX

Presentation

JEFF AND ANNETTE CARTER

Entertainment

THE FEDERAL JAZZ COMMISSION

NUEVO HORIZONTE

THOM WAGNER AND ROB BRAGER



Each year, millions of people come into the United States through entry stations along the Mexican and Canadian borders. To welcome returning Americans, visitors and immigrants, the U.S. General Services Administration (GSA) has commissioned and installed at nearly 200 border points colorful murals designed by artist Peter Max. Each sign carries the message "Welcome to the United States" in English and Spanish or French.

The murals, each measuring 4 feet by 6 feet, are part of a bilingual graphics communication system that GSA developed for use at border crossing stations. They are a cheerful expression of the good will that exists among the United States and its nearest neighbors, and introduce the concept of providing clear bilingual information at border facilities.

Today, on our nation's birthday, simultaneous ceremonies in Mexico City, Ottawa and at many border stations are being held in celebration of the installation of the murals. At our embassies in Canada and Mexico, American ambassadors are presenting one of the seven original Max paintings to each host country. Here in Washington, Peter Max is presenting a painting of the Statue of Liberty, inspired during the Bicentennial, to Jeff and Annette Carter, who are accepting it on behalf of the people of the United States.

News Release

June 12, 1978

#6916

Artistic, Bilingual Border Welcome Signs to be Dedicated July 4

At about 160 ports of entry along the Canadian and Mexican borders on July 4, signs saying "Welcome to the United States" in English and in French or Spanish and incorporating multicolored artworks will be dedicated in ceremonies arranged by the U.S. General Services Administration.

Commissioned by the GSA, the signs are reproductions from seven original paintings by artist Peter Max.

The ceremonies will be co-sponsored by the U.S. Customs Service and Immigration and Naturalization Service, on whose property the signs have been erected.

GSA provides administrative support to the border installations.

Jay Solomon, Administrator of General Services, said, "I think Peter Max has captured in these paintings the warmth and excitement we hope will be felt by all people entering this country--visitors and residents alike."

The style of Max, a 41-year-old German-born New Yorker--by way of China, Tibet, Israel and back through Europe--is reminiscent of 1930s art nouveau. His work is done in what has been called a "kaleidoscopic, technicolor" style, with as many as 10 colors to a picture, which many considered Max's trademark at the time.

(MORE)



U.S. General Services Administration - Central Office
18th & F Sts., NW, Washington, DC 20405 (202) 566-1231

In addition to erecting the signs at its border stations, INS has placed one Max welcome sign in a Philadelphia federal building where new American citizens are sworn in, and is considering putting them up in other similar places.

The border signs are only one of several art projects and programs in which GSA is involved. A major patron of the arts, the agency has commissioned 150 works of art worth more than \$4 million for federal buildings over the past 16 years.

Under GSA's "Art-in-Architecture" program, up to one-half of one percent of the estimated construction cost of a federal building, or the cost of major repairs and alterations to an existing one, may be used for art.

Simultaneously with the border ceremonies, three others will take place July 4 in the U.S., Mexican and Canadian capitals.

In a Washington ceremony hosted by GSA, Max is to present the U.S., through President Carter's son Jeff and his wife Annette, with a painting of the Statue of Liberty he did on July 4, 1976. The artist wanted to commemorate the third year of the Bicentennial, and to show his love for his adopted country.

The four-by-eight foot painting is in a different style from that of the border signs. It is more realistic, more detailed and the colors--earthy reds, blues, grey and brown--are more subtle, warm and muted.

Max said he decided to present this painting in 1978 because it was exactly 200 years ago, in 1778, that the American revolutionary

(MORE)

victory over the British at the battle of Monmouth (New Jersey) convinced the French--who in 1884 presented the U.S. the Statue of Liberty--to enter the war on the American side.

The statue became a national monument in 1924.

In Mexico City and Ottawa, the American ambassadors are to present originals of two of the seven Max paintings to the Mexican and Canadian governments during U.S. independence day celebrations at the U.S. embassies.

(NOTE TO EDITORS: A complete list of border stations is attached.)

#

CONTACT: Peter Hickman, GSA Information, 202/566-1231 or 301/530-1210.

June 7, 1978

BORDER INSPECTION STATIONS

<u>LOCATION</u>	<u>HOLDING AGENCY</u>
Point Roberts, WA	GSA
Blaine, WA (Peace Arch)	GSA
Blaine, WA (Pacific Highway)	GSA
Lynden, WA	Customs
Sumas, WA	GSA
Nighthawk, WA	Customs
Oroville, WA	GSA
Ferry, WA	GSA
Danville, WA	GSA
Laurier, WA	GSA
Frontier, WA	I&NS
Boundary, WA	I&NS
Metaline Falls, WA	GSA
Porthill, ID	GSA
Eastport, ID	GSA
Roosville, MT	GSA
Chief Mountain, MT	GSA
Piegan, MT	GSA
Del Bonita, MT	I&NS
Sweetgrass, MT	GSA
Wildhorse, MT	I&NS
Willow Creek, MT	I&NS
Turner, MT	I&NS
Whitlash, MT	Customs
Morgan, MT	I&NS
Opheim, MT	I&NS
Scobey, MT	GSA/INS
Whitetail, MT	I&NS
Raymond, MT	GSA
Fortuna, ND	I&NS
Ambrose, ND	GSA
Noonan, ND	GSA
Portal, ND	GSA
Northgate, ND	Customs
Sherwood, ND	GSA
Antler, ND	I&NS
Westhope, ND	GSA
Carbury, ND	Customs
Dunseith, ND	GSA
St. John, ND	GSA
Hansboro, ND	Customs
Sarles, ND	Customs
Hannah, ND	Customs
Maida, ND	Customs
Walhalla, ND	Customs
Neché, ND	Customs
Pembina, ND	GSA
Westhope, ND	GSA
Noyes, MN	GSA

Lancaster, MN	Customs
Pine Creek, MN	I&NS
Roseau, MN	Customs
Warroad, MN	I&NS
Baudette, MN	GSA
International Falls, MN	GSA
Crane Lake, MN	GSA
Ely, MN	GSA
Grand Portage, MN	GSA
Sault Ste. Marie, MI	GSA
Roberts Landing, MI	Free - Pier Facility
Algonac, MI	Free - Pier Facility
Marine City, MI	Free - Pier Facility
St. Clair, MI	Free - Pier Facility
Port Huron, MI	GSA
Detroit, MI (Ambassador Bridge)	GSA/Customs
Detroit, MI (D&C Tunnel)	GSA
Buffalo, NY (Peace Bridge)	GSA
Niagara Falls (Whirlpool Bridge)	GSA
Niagara Falls (Rainbow Bridge)	GSA/Bridge Commission
Youngstown, NY	Free - Pier Facility
Lewistown, NY	GSA
Cape Vincent, NY	Free - Summer Only
	Pier Facility
Clayton, NY	Free - Summer Only
	Pier Facility
Thousand Is. Bridge, NY	GSA
Alexandria Bay, NY	GSA
Churubusco, NY	GSA
Morristown, NY	Free - Summer Only
	Pier Facility
Cannon Corners, NY	Customs
Ogdensburg, NY	GSA
Fort Covington, NY	GSA
Trout River, NY	GSA
Chateaugay, NY	GSA
Mooers, NY	GSA
Champlain, NY	GSA
Rouses Point, NY	GSA
Alburg, VT	GSA
Alburg Springs, VT	GSA
Highgate Springs, VT	GSA
West Berkshire, VT	GSA
Richford, VT (Pinnacle Road)	Customs
East Richford, VT	GSA
Richford, VT	GSA
North Troy, VT	GSA
Derby Line, VT (Interstate Rt. 91)	GSA
Derby Line, VT (U.S. Rt. 5)	GSA
Norton, VT	GSA
Canaan, VT	GSA
Beecher Falls, VT	GSA
Pittsburgh, NH	I&NS

Coburn Gore, ME	GSA
Jackman, ME	GSA
Grand Portage, ME	GSA
Forest City, ME	Customs
Fort Kent, ME	GSA
Madawaska, ME	GSA
Van Buren, ME	GSA
Hamlin, ME	Customs
Limestone, ME	GSA
Ft. Fairfield, ME	GSA
Bridgewater, ME	Customs
Houlton, ME	GSA
Monticello, ME	Customs
Vanceboro, ME	GSA
Calais, ME (Ferry Point)	GSA
Calais, ME (Milltown)	GSA
Eastport, ME	GSA
Lubec, ME	GSA
Bar Harbor, ME	Free - Pier Facility
Portland, ME	Free - Pier Facility
San Ysidro, CA	GSA
Tecate, CA	GSA
Calexico, CA	GSA
Andrade, CA	GSA
San Luis, AZ	GSA
Lukeville, AZ	GSA
Sasabe, AZ	GSA
Nogales, AZ - 2 stations	GSA
Douglas, AZ	GSA
Naco, AZ	GSA
Lochiel, AZ	GSA
Antelope Wells, NM	I&NS
Columbus, NM	I&NS
El Paso, TX (Paso del Norte)	GSA
El Paso, TX (Ave. of the Americas)	GSA
Ysleta, TX	I&NS
Fabens, TX	I&NS
Fort Hancock, TX	I&NS
Presidio, TX	I&NS
Amistad Dam, TX	I&NS
Del Rio, TX	GSA
Eagle Pass, TX	GSA
Laredo, TX	GSA
Falcon Heights, TX	Customs
Roma, TX	GSA
Rio Grande City, TX	GSA
Los Ebanos, TX	Free
Hidalgo, TX	GSA
Progreso, TX	GSA
Brownsville, TX (Gateway Br.)	GSA
Alcan, AK	GSA
Haines, AK	GSA

News Release

June 12, 1978

#6918

GSA Arranging Independence Day Celebrations in 3 Capitals, Along 2 Borders

The Statue of Liberty is coming to Washington for the Fourth of July this year.

Not the metal one in New York Harbor, of course, but a four-by-eight foot painting of the famous torch-bearing lady which will be presented to the United States by its creator in a ceremony on the Ellipse behind the White House.

The painting will be accepted by President Carter's son Jeff and his wife Annette.

It's all part of a tri-national happening arranged by the U.S. General Services Administration, whose head, Jay Solomon, will host the Washington portion.

Related events will take place in Mexico City and Ottawa.

This time, it's not the French who are presenting the Statue of Liberty, but a 41-year-old German Jewish artist who painted its picture expressly on July 4, 1976 because he loved his adopted country.

He is Peter Max, an innovative, colorful and sometimes controversial New Yorker (by way of China, Tibet, Israel and back through Europe).

Max decided to present the painting this year because it was exactly 200 years ago, in 1778, that an American revolutionary war victory over the British at the battle of Monmouth, in New Jersey, convinced the French to enter the war on the American side.

(MORE)



U.S. General Services Administration - Central Office
18th & F Sts., NW, Washington, DC 20405 (202) 566-1231

And the French, of course, presented the Statue of Liberty--the metal one in New York Harbor--to the U.S. in 1884. The statue became a national monument in 1924.

Max decided to present the painting to the U.S. at this time to commemorate the third year of the Bicentennial.

Scheduled to participate in the Ellipse ceremony are U.S. Customs Service Commissioner Robert E. Chasen, Immigration and Naturalization Service Commissioner Leonel J. Castillo, the Mexican and Canadian ambassador to the United States, Hugo B. Margain and Peter M. Towe, and Max.

GSA commissioned Max to create seven paintings which were reproduced as more than 200 welcome signs and erected at Customs and Immigration ports of entry along the Mexican and Canadian borders.

The entire collection of these paintings and a large map indicating their installation sites will be on display during the Ellipse ceremony. GSA estimates the welcome signs will be seen by about five and a half billion people during the next 20 years.

At the U.S. embassies in Mexico City and Ottawa on July 4, traditional independence day celebrations will include presentation by the American ambassadors to the host governments of one of the seven original Max paintings.

The third part of the Independence Day activities GSA is arranging are dedications of many of the 200 welcome signs at entry stations along the Mexican and Canadian borders.

These ceremonies will be variously sponsored by GSA, Customs and/or Immigration. The signs are on USCS and INS installations.

(MORE)

The four-by-six foot signs are of weatherproof fiber glass and carry below them the legend "Welcome to the United States" in English and in French or Spanish.

(NOTE TO EDITORS: A LIST OF BORDER STATIONS IS ATTACHED).

#

GENERAL SERVICES ADMINISTRATION
ROUTING SLIP

PROT

TO	CO	R1	R2	R3	R4	R5	R6	R7	R8	R9	R10
NAME/TITLE						CORRESPONDENCE SYMBOL					
1. Tony Hacsí						PFAAL					
2.											
3.											
4.											
5.											

- | | | |
|-------------------------------------------------------------------|-----------------------------------------------------|-------------------------------------------|
| <input type="checkbox"/> ALLOTMENT SYMBOL | <input type="checkbox"/> HANDLE DIRECT | <input type="checkbox"/> READ AND DESTROY |
| <input type="checkbox"/> APPROVAL | <input type="checkbox"/> IMMEDIATE ACTION | <input type="checkbox"/> RECOMMENDATION |
| <input type="checkbox"/> AS REQUESTED | <input type="checkbox"/> INITIALS | <input type="checkbox"/> SEE ME |
| <input type="checkbox"/> CONCURRENCE | <input type="checkbox"/> NECESSARY ACTION | <input type="checkbox"/> SIGNATURE |
| <input type="checkbox"/> CORRECTION | <input type="checkbox"/> NOTE AND RETURN | <input type="checkbox"/> YOUR COMMENT |
| <input type="checkbox"/> FILING | <input type="checkbox"/> PER OUR CONVERSATION | <input type="checkbox"/> YOUR INFORMATION |
| <input type="checkbox"/> FULL REPORT | <input type="checkbox"/> PER TELEPHONE CONVERSATION | <input type="checkbox"/> |
| <input type="checkbox"/> ANSWER OR ACKNOWLEDGE ON OR BEFORE _____ | | |
| <input type="checkbox"/> PREPARE REPLY FOR THE SIGNATURE OF _____ | | |

REMARKS

Although there is no cost data yet available, our program was based on an estimated cost to install the Peter Max bilingual border station crossing signs of approximately \$37,500. Of this estimate, \$10,500 will be reimbursed to GSA from the U.S. Customs and the Immigration and Naturalization Service as they funded for the installation of the signs at locations owned by them. This is an average cost of \$250 per sign.

FROM	CO	R1	R2	R3	R4	R5	R6	R7	R8	R9	R10
NAME/TITLE						CORR. SYMBOL		BUILDING, ROOM, ETC.			
John T. Myers/for William R. Campbell, Jr. Assistant Commissioner for Buildings Mgmt.						PB TELEPHONE		DATE			
						60971		7/5/78			

IMMIGRATION AND NATURALIZATION SERVICE

1. Border Facility, Pine Creek, Minnesota
2. Border Facility, Warroad, Minnesota
3. Border Facility, Del Bonita, Montana
4. Border Facility, Morgan, Montana
5. Border Facility, Opheim, Montana
6. Border Facility, Turner, Montana
7. Border Facility, Whitetail, Montana
8. Border Facility, Wildhorse, Montana
9. Border Facility, Willow Creek, Montana
10. Border Facility, Pittsburgh, New Hampshire
11. Border Facility, Antelope Wells, New Mexico
12. Border Facility, Columbus, New Mexico
13. Border Facility, Antler, North Dakota
14. Border Facility, Fortuna, North Dakota
15. Border Facility, Amistad Dam, Texas
16. Border Facility, Fabens, Texas
17. Border Facility, Fort Hancock, Texas
18. Border Facility, Presidio, Texas
19. Border Facility, Ysleta, Texas
20. Border Facility, Boundary, Washington
21. Border Facility, Frontier, Washington
22. Border Facility, Scobey, Montana
23. Border Facility, Raymond, Montana

UNITED STATES CUSTOMS SERVICE

1. Border Facility, Bridgewater, Maine
2. Border Facility, Hamlin, Maine
3. Border Facility, Forest City, Maine
4. Border Facility, Monticello, Maine
5. Border Facility, Lancaster, Minnesota
6. Border Facility, Roseau, Minnesota
7. Border Facility, Whitelash, Montana
8. Border Facility, Cannon Corners, New York
9. Border Facility, Churubusco, New York
10. Border Facility, Canbury, North Dakota
11. Border Facility, Hannah, North Dakota
12. Border Facility, Hansboro, North Dakota
13. Border Facility, Maida, North Dakota
14. Border Facility, Neche, North Dakota
15. Border Facility, Northgate, North Dakota
16. Border Facility, Sarles, North Dakota
17. Border Facility, Walhalla, North Dakota
18. Border Facility, Falcon Heights, Texas
19. Border Facility, Richford, Vermont
20. Border Facility, Lyndon, Washington
21. Border Facility, Nighthawk, Washington



mailed 7/20/79

Date

JUL 19 1979

Reply to
Attn of

Director, Operations Division - PBO

Subject

Capitalization of Art Work in the
Federal Buildings Fund

To

All Regional Commissioners, PBS

It has been determined that purchased art objects are properly classified as assets and are considered accountable property. The enclosed BCPB memorandum dated May 2, 1979, explains the basic procedures for Finance and provides some other information relative to accountability. For the purpose of complying with the intent of their memorandum, we consider appropriate for accountability the art-in-architecture produced art work, the original Peter Max paintings and the reproductions of Peter Max intended for border crossings, and other art work which you deem includable. Other related information follows:

1. Art objects which are accountable include those art works which are not considered as permanently a part of the building, grounds, or approaches. These art objects would specifically include paintings or valuable reproductions, wall hangings, or other demountable or removable art objects of value.

2. Responsibility for inventory accountability should be assigned at no lower than the Field Office level in PBS. Where art work is located in the central or a regional office, appropriate accountability would reside with the office or division in which the art objects are located.

3. Where art objects are not located in a PBS operated facility, such as Immigration and Naturalization Service or Customs Service facilities, accountability should be transferred to the operating agency or the appropriate operating agency official. A Receipt for Property, GSA Form 1025, may be used when accountable art objects are loaned to other Government officials.

4. When art objects are moved permanently from one location to another, changes in accountability or changes in the location listed in the automated inventory must be made immediately. Art objects or other accountable objects in transit are the responsibility of the sending accountability officer until such time as a certified receipt is signed by the receiving official. A formal transfer of accountability to the receiving official should be finalized immediately upon receipt of a signed receiving document. Temporary changes in location or accountability should be appropriately documented by either a formal accountability change or by documented receipts in the accountability files, i.e. GSA Form 1025.

5. Damaged or lost art objects must be reported on an approved Report of Property for Survey (GSA Form 526) and/or Report of Loss or Theft (GSA Form 182) immediately upon obtaining knowledge of the occurrence. All means of investigation must be exhausted prior to relief from accountability for said objects.

A list of the number of Peter Max 4' x 8' reproductions which our records show have been sent to your region is attached. Please verify in writing to Operations Division, Office of Buildings Management (PBOP) the location and title of each reproduction located in your region. Lost or destroyed reproductions must also be accounted for. The 1' x 8' bilingual signs are not considered art objects and for the purpose of accountability should be treated as are other installed signs.

Accordingly, you should take steps to provide a complete inventory of purchased art objects to the Regional Office of Finance as soon as possible. Immediate steps should be taken to assign accountability for this property to an appropriate official.

Guidance on personal accountability is contained in PBS P 5800.18A, Chapter 6, paragraphs 56 through 62, and in OAD P 7800.3, Management of GSA Internal Personal Property. Other questions should be directed to your Regional Management Services Division and your Regional Finance Division.

(b) (6)



JOHN F. GALEVARDI
Assistant Commissioner
for Buildings Management

Enclosures

cc: All Regional Administrators, GSA
All Regional Directors, BMD
Regional Director, BOD - WPO

BCPB

1979

Capitalization of Art Work in the Federal Buildings Fund

All Regional Directors, Finance Division
Director, Central Office Financial Management Division

In the past, Art Work purchased by the Public Buildings Service was expensed. The Deputy Assistant Inspector General for Auditing (AWA) in his "Interim Report on Audit of Initial Tenant Alterations in Leased Space - 215 Fremont Street, San Francisco" states that art works "should be treated as accountable property and the costs capitalized."

Items of Art Work, including Peter Max signs, purchased in the future are to be capitalized in a new general ledger account, 147.X Art Works (Attachment 1). Works of art previously purchased are to be capitalized by debiting 147.1, Art Works, and crediting 550.6, Adjustment to Prior Year's Operations - Art Works.

The Peter Max signs were purchased from fund 140, OE, PBS and charged to expense. Attachment 2 shows the total costs (\$300,000) of the signs and the unit cost. The expense is to be relieved by the Central Office Financial Management Division making the following entry in DAC to 140.M.00:

Dr. 147.000, Administrative Equipment
Cr. 518.900, Adjustments to Prior Year Operations

Each region must ascertain from regional PBS what signs are in the region and make the following entries for the amount of unit costs on Attachment 2.

DAC Entry:

Dr. 581.700, Transfer of Assets to Other Agencies or Fund.
... Cr. 147.000, Administrative Equipment

NEAR Entry:

Dr. 147.1, Art Works
Cr. 318.2, Transfer of Personal Property In

A subsidiary for general ledger account 147.1 will be maintained on the Equipment Depreciation and Inventory Control System (EDICS). Each region will establish its own subsidiary. The Installation Variable File (IVF) in EDICS must be changed to reflect the new general ledger account. The depreciation rate on the IVF is to be zero and the salvage value should equal the book value of the art work. Chapter 16 of Volume IV, Operating Guide (NEAR) describes the requirements of EDICS.

2

The Acting Commissioner of PBS in a letter dated April 13, 1979, instructed regional PBS offices to complete an inventory of art objects along with the purchase price and provide a copy to each Finance Division. When these inventories are received, the art works are to be capitalized as previously described.

Contact Dave Hollar on 566-1758 with any questions.

WILLIAM J. RITA
Director of Finance

○ Enclosures

cc: official file - BCPB

A

B

BC

BF

BCP

BCF-Action Copy

BCG

BT

BCC

PF

PB

BCPB-RF

BCPB:Hollar:wm:x61758:4/25/79

RET:Hollar:wm:x61758:5/30/79

BCPB _____ DATE _____

BCP _____ DATE _____

147.X Art Works (192.X)

This is a debit balance account maintained to show the cost of art works purchased. The art works may be located in federally owned or leased buildings. The Equipment Depreciation & Inventory Control System (EDICS) will be utilized as a subsidiary to this account.

147.1 Art Works

Debit this account with:

1. Vouchers for purchase of art works which have been approved for payment. Contra to 103.X.
2. Transfers from another agencies or region. Contra to 318.X.
3. Acquisitions on the accrual basis. Contra to 201.X, 203.X.

Credit this account with:

1. Writeoff due to abandonment, destruction, disposal, etc. Contra to 555.X.
2. Transfer to another agency or region. Contra to 318.X.

Attachment 2

COST OF PETER MAX SIGNS

<u>DESCRIPTION</u>	<u>TOTAL COST</u>	<u>UNIT COST</u>
1. Design and production of 7 original Peter Max pictures (on stretch canvas), according to the payment plan and phases of accomplishment outlined in the original contract.	\$ 105,000.00	\$ 15,000.00
2. 200 copies of scene 1 thru 7	156,436.00	782.18
3. Fabrication of 1' x 6' bi-lingual signs.	38,564.00	193.19
	<hr/>	<hr/>
Total Cost	\$ 300,000.00	



General Services Administration, Region 1
John W. McCormack Post Office and Courthouse
Boston, MA 02109

Date : October 5, 1979

Reply to
Attn of : 1PB

Subject: Capitalization of Art Work in the Federal Buildings Fund

To : Assistant Commissioner for Buildings Management - PB
Attn: Director, Operations Division - PBOP

This is to reply to your communication of July 19, 1979.

A complete inventory of purchased art objects has now been submitted to the Regional Finance Office. Accountability has been assigned to the various Field Offices where the items are located.

As requested, we are verifying that Region 1 has 37 Peter Max Signs with location and title of each sign as follows:

<u>TITLE</u>	<u>LOCATION</u>	<u>TOTAL</u>
Scene 1 Cosmic Jumper	Van Buren B.S.;Portland(Storage) Coburn Gore B.S.; Derby Line #5 B.S.; North Troy B.S.; West Berkshire B.S.	6
Scene 2 Flowers	Portland (Storage)	1
Scene 3 Spectrum	Fort Fairfield B.S.;Fort Kent B.S.; Hamlin B.S.;Jackman B.S.;Calais (Milltown)B.S.;Alburg B.S.; Alburg Springs B.S.;Norton B.S.	8
Scene 4 Stars	Portland (Storage); Lubec B.S.	2
Scene 5 One Nation	Beebe Plains B.S.;Canaan B.S.; Derby Line #91 B.S.;East Richford B.S.; Madawaska B.S.;Houlton B.S.;Boston POCH (Storage);Monticello B.S.	8
Scene 6 American Traveler	Limestone B.S.;Bridgewater B.S.; Calais(Ferry Point)B.S.;Orient B.S.; Forest City B.S.;Eastport B.S.; Beecher Falls B.S.;(Connecticut Lakes) Pittsburg B.S.	8

<u>TITLE</u>	<u>LOCATION</u>	<u>TOTAL</u>
Scene 7 Easy Sailing	Vanceboro B.S.;Highgate Springs B.S.; Richford B.S.;(Pinnacle Road) Richford B.S.	4
	Grand Total	37

(b) (6)

G. F. SRODZ
Regional Commissioner
Public Buildings Service



Date : 21 July 80
Reply to : Peter Masters
Attn of :
Subject: Peter Max originals
To : Don Thalacker

The seven Peter Max originals are in the following places :

1. Cosmic Jumper — David Dibner's office
2. Flowers — " " "
3. American Traveler — " " "
4. Easy Sailing — Gift to Mexico
5. One Nation — On loan to INS-Commissioner's office, as per signature of Mr. Morris 633-4448
6. Flyers in the Stars — Gift to Canada
7. Spectrum — Don Winegarten's office

(b) (6)



Peter Max Signs

Sheila
Pine
4320

	How Many	Total Cost	Lang. Sign Unit Cost	Scene Unit Cost	Original Unit Cost
1) Design & Original	(b) (4)	# 105000 -	(b) (4)		
2) Prototype of Scene #1		2179.99			
3) Welcome Signs (Engl/Span) 113 (Engl/Fr) 86		38564.01 \$			
4) Scene #1 "Man In Stars"		21704.63			
5) Scene #2 "Parker Door"		22479.16			
6) Scene #3 "Man In Space"		22479.16			
7) Scene #4 "Flowers"		22479.16			
8) Scene #5 "Fence/Firehouse"		21704.63			
9) Scene #6 "Boat"		21704.63			
10) Scene #7 "City/Face"		21704.63			
Total by Type					
Originals		# 105000			
Welcome Signs		# 38564.01 \$			
Scenes		# 156435.99			
		(# 154256.00)			
		(# 2179.99)			
Total All	406	# 300000		738.93 average per piece	
Value of placed scenes & welcome signs				\$968.93	
	(200)	(#300000)		(1500.00)	

PETER MAX ACCOUNTABILITY

REGION

6/1/79 Totals

1	37
2	18 (Region indicated 17)
3	16
4	2
5	17
6	2
7	23
8	33 (Region indicated 32 + 1 stolen)
9	16 (Region indicated 15)
10	19 (Region indicated 18 + 1 stolen)
CO	15
	<hr/>
	198

ORIGINALS - 7 Total

Government of Canada	1
Government of Mexico	1
Commissioner, INS	1
Assistant Commissioner for Construction Management, GSA	4
	<hr/>
	7



Vermont

Photo 1C

WHY OR EVENT:

1978 Annual Report

PLACE:

PBS

PARTICIPANTS:

Peter Max border sign at Canadian-U.S. frontier.

WHAT ARE THEY DOING:

DATE:



7



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

3



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

2



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

4



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

7



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

8671



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

8672



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

8674



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

8675



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

8676



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

8677



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

8678 B+W



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

8679.134W



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

8679.134W



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

86710



Welcome to the United States
Bienvenue aux Etats-Unis

Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

86711



Photo By
David Putnam
PUTNAM'S STUDIO
ALEXANDRIA BAY, NEW YORK 13607

86712



LPOE Raymond, MT
July 2005









UNITED STATES OF AMERICA
GENERAL SERVICES ADMINISTRATION

Region 9



DATE: July 17, 1978

REPLY TO
ATTN OF: 9PBD

SUBJECT: Peter Max Pictorial Unveiling - Calexico Border Station, CA
ASI

The enclosed photos are representative of the ceremony at the Calexico, CA Border Station unveiling the Peter Max Pictorial.

The participants pictured are:

1. GSA Assistant Buildings Manager
2. U.S. Customs Assistant District Director
3. U.S. I&NS Officer-in-Charge
4. U.S. Department of Agriculture Officer-in-Charge

If you should have any questions, please call me at FTS 895-6640.

(b) (6)

Buildings Manager

Attachments

RECEIVED
OFFICE OF ADMINISTRATOR
JUL 20 1978
PUBLIC AFFAIRS INFO
AVI



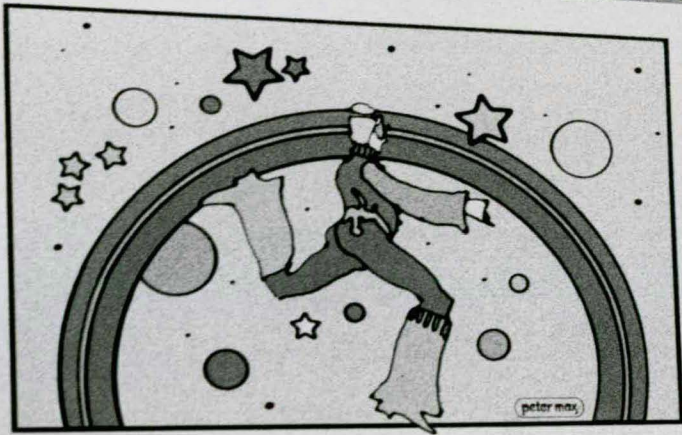
WHY OR EVENT: Peter Max Border Signs

PLACE: Region 9 (Calexico Border Station, CA)

PARTICIPANTS: GS GSA Assistant Buildings Manager, U.S. Customs Assistant District Director,
U.S. I & NS Officer-in-Charge, U.S. Department of Agriculture Officer-
in-Charge

WHAT ARE THEY DOING: Unveiling of Peter Max Pictorial

DATE: 1978



Welcome to the United States
Bienvenidos a los Estados Unidos

UNITED STATES
BORDER INSPECTION STATION

CALEXICO CALIFORNIA

Welcome to the United States
Bienvenidos a los Estados Unidos



WHY OR EVENT: Peter Max Border Signs

PLACE: Region 9 (Calexico Border Station, CA)

PARTICIPANTS: GSA Assistant Buildings Manager, U.S. Customs Assistant District Director,
U.S. I & NS Officer-in Charge, U.S. Department of Agriculture
Officer-in-Charge

WHAT ARE THEY DOING: Unveiling of Peter Max Pictorial

DATE: 1978



Calexico Border Station
Calexico, CA

PADILLA
2ND ST.
CALEXICO, CALIF. 92231

UNITED STATES OF AMERICA
GENERAL SERVICES ADMINISTRATION

Region 9



DATE: July 10, 1978
REPLY TO
ATTN OF: 9PBD
SUBJECT: Peter Max Pictorial
ASI

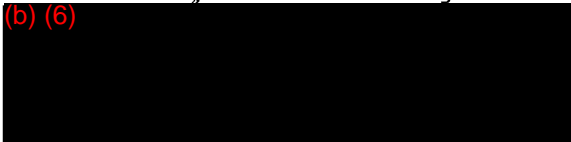
1-AL = F9/
2-Clips to Jim

The enclosed photos depict the unveiling of the Peter Max Pictorial at the San Diego, CA Border Station. The newspaper photo and article, also enclosed, are self-explanatory. An additional set of photos depicting the unveiling at the Calexico, CA Border Station will be sent to you as soon as they have been developed.

The legend for the photos follows:

1. The pictorial before unveiling.
2. The general locational setting.
3. Tourist taking picture.
4. Group shortly after unveiling. Includes tourists and local Federal officials.
5. Local Federal officials who participated in unveiling. Left to right: Assistant Customs Port Director, Customs Port Director, Assistant GSA Buildings Manager, Agriculture Department Acting Officer-in-Charge, GSA Buildings Manager, and Immigration and Naturalization Service Officer-in-Charge.

(b) (6)



✓ Buildings Manager

Attachments

RECEIVED
OFFICE OF THE DIRECTOR
JUL 13 3 12 PM '78
PUBLIC AFFAIRS INFO
AVI

Keep Freedom in Your Future With U.S. Savings Bonds



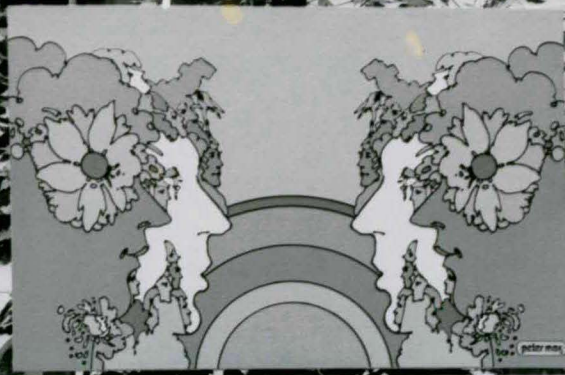
2



2



5



Welcome to the United States
Bienvenidos a los Estados Unidos



5

COMMITTEE ON FINANCE
CHAIRMAN, SUBCOMMITTEE ON THE
OVERSIGHT OF THE INTERNAL
REVENUE SERVICE

COMMITTEE ON JUDICIARY
CHAIRMAN, SUBCOMMITTEE ON
LIMITATIONS ON CONTRACTED
AND DELEGATED AUTHORITY

SELECT COMMITTEE ON
SMALL BUSINESS

United States Senate

WASHINGTON, D.C. 20510

February 22, 1980

Kevin Flanagan
Acting Director of Congressional
Affairs
Room 6114
18th & F Street N.W.
Washington, D.C. 20405

Dear Mr. Flanagan:

Please find enclosed a letter I recently received from one of my constituents. As you can see, she is concerned that port of entry signs along the border between the United States and Canada may be offensive to certain people.

Although I note that Mrs. McDonough has written the GSA several times in the past, I am hopeful that you can provide me with a satisfactory response to her concerns.

Thanks for your prompt attention to this matter. I look forward to hearing from you in the near future.

With best personal regards, I am

Sincerely,

(b) (6)

Enclosure

BILLINGS
(406) 657-6790

BUTTE
(406) 792-8700

GREAT FALLS
(406) 761-1574
RECYCLED PAPER

MISSOULA
(406) 728-2043

RECEIVED
FEB 27 2 54 PM '80
CORRESPONDENCE
CONTROL

63-775-1886

Feb-13

Max Bacus
U. S. Senate

Dear Senator;

I am writing in regard to the Fort of Entry Signs which are located at various border towns coming into the US from Canada. I have seen one such sign at Chief Mt. and it is a disgrace to the people of the U.S. It is a (Flower people) Hippy type painting, welcoming you to the USA.

We of the American Legion Auxiliary have taken this to the General Services Administration, and like so many other things the GSA is doing, it seems our money was spent foolishly. We believe these signs should be repainted. (Free of charge if possible). They were done by a Mr. Peter Max.

This, we believe is not a Montana problem alone and we are in the process of writing a resolution to be presented at the 1980 Nat'l. Convention, of Legion and Auxiliary.

We would like your opinion on this, should we try to go to our own Legislature 1st??

Our resolution will have to include information about the signs that identify this as a national issue rather than a community issue. Any help you can give us regarding these signs, where they are located, their cost, ect, will be greatly appreciated.

I have written 3 times to the GSA in Washington DC. I finally got an answer about the signs.. They said they were aware of them, and were sorry that I did not approve of Peter Max's art work.

Please advise;

Barbara McDonough
Dist. #8 President
American Legion Auxiliary
Wolf Creek, Mt. 59648

(b) (6)



GSA DOCUMENT SUMMARY

(Instructions on reverse)

1. TO: Honorable William Von Raab		2. FOR SIGNATURE OF Gerald P. Carmen (A)		3. DATE DUE 8/4/83
4. SUBJECT Customs			5. <input type="checkbox"/> BASIC DOCUMENT <input checked="" type="checkbox"/> RESPONSE	6. CORRESPONDENCE CONTROL NO. N83-2263

7. CONCURRENCES

ITEM	CORRES. SYMBOL	CONCUR		DATE	ITEM	CORRES. SYMBOL	CONCUR		SIGNATURE (Sign full name)	DATE
		YES	NO				YES	NO		
A.	P				H.					
B.	AD			Ray Kline	I.					
C.					J.					
D.					K.					
E.					L.					
F.					M.					
G.					N.					

8. NAME OF ACTION OFFICER Marilyn Farley		9. CORRES. SYM. PCSA	10. TELEPHONE NO. 566-0951
11. TYPIST'S NAME Elaine Stewart		12. TELEPHONE NO. 566-0986	
13. SUMMARY			

The Commissioner of Customs will be informed about how the placement of the Peter Max signs came about, some of the costs related to the project and the reasons why we cannot support removal of the bilingual welcome signs at the border crossings at the Canadian and Mexican borders.

We reiterated Commissioner Haase's offer to review placement or repair of the welcome signs at specific locations.

Enclosure

1. Proposed letter to Honorable William Von Raab
2. Incoming letter

14. SUBMITTED BY	TYPED NAME AND SIGNATURE (b) (6) Marilyn Farley	SYMBOL P	TELEPHONE NO. 566-0951	DATE 8/2/83
------------------	-------------------------------------------------	----------	------------------------	-------------

pcf

Honorable William Von Raab
Commissioner of Customs
Department of the Treasury
Washington, DC 20229

Dear Mr. Von Raab:

In 1973 the General Services Administration (GSA) was asked by the Bicentennial Commission to suggest projects to commemorate the Nation's bicentennial celebration. In response to this request GSA proposed the bilingual welcome signs to be located at the Canadian and Mexican border crossings. The Commission approved this initiative. In 1974 GSA contracted with internationally acclaimed artist Peter Max to develop a series of seven welcome signs at a cost of \$300,000. This cost included contract administration, design of seven pictorial scenes, seven original paintings and fabrication of the fiberglass signs. Additionally, there were other costs associated with shipping, storage, and the installation at each location.

Considering the expense of replacement signage or artworks that you have suggested and the current investment, I believe that it would not be in the best interests of the Government to remove the signs. I do, however, support phasing out over a period of time, those signs that reach a point of needing extensive repair.

As Commissioner Haase indicated in the meeting with Mr. Caldwell and Ms. Wallace, if there are specific locations where you feel the placement of the welcome sign could be improved or if the condition of the sign is such that it requires repair or replacement, GSA would look into the specific problem and resolve it to your satisfaction.

I trust you understand why we must respond in this manner.

Sincerely,

Concur: PC _____

PZ _____

cc: PCSA(Official), PCPS(2), PC(2), PZ, PFAAL, AM, AES(6)
PCSA:MEYARLEY:eps:8/2/83:566-0951

Control Number: N83-2263
Due Date: 8/4/83

Copy to: GPC
D Haase



THE COMMISSIONER OF CUSTOMS

WASHINGTON, D.C.

JUL 25 1983

FAC-6-03-CM:A:L:S

RC

Dear Mr. Carmen:

Recently, members of my staff met with Mr. Richard Haase, Commissioner of Public Buildings Service, to discuss my desire to remove the Peter Max signs from the Customs ports of entry on the Canadian and Mexican Borders. Mr. Haase indicated that he did not feel the signs should be removed due to the high investment cost in the signs and the fact that many people liked the artwork.

As this matter is of concern to me, I was distressed by the outcome of the meeting. In my opinion, the Peter Max signs do not present the most appropriate image for the Customs Service; the first representative of the United States Government that the foreign visitor meets. It is my feeling that any artwork displayed at our ports of entry should have a patriotic theme, symbolizing the American way of life. At the same time, the signs should impart a sense of sincere welcome to visitors from foreign countries and United States citizens alike.

I would appreciate your calling me at your earliest convenience to discuss this matter. I am sure an amicable resolution can be reached.

Yours faithfully,

(b) (6)

1583-2263

15515

The Honorable
Gerald P. Carmen
Administrator
General Services Administration
18th & F Streets, NW.
Washington, D.C. 20405

To	Reg'd	Due
AC	7/26	8/4
Coord with		
Signature of A		
Appro Action		
Information		
Cy of Reply to		
Info to		
A AD AM AR		

3



4 messages

Wed, Jun 17, 2015 at 2:30 PM

As previously discussed in email GSA would like to transfer two (2) border station signs to Customs and Border Patrol.

Please see the information on each piece listed below -- let me know if you need any additional information to start the paperwork..

Mary Margaret

The American Traveler Spreading Good Times
(image attached - pink background)

4' x 6' sign - originally meant for outdoor display at border stations purchased by GSA in 1976 for \$782.18

Sign currently at U.S. Customs and Border Protection, History Program, 1300 Pennsylvania Avenue, Washington, DC - contact is Melanie Solomon, Curator of the History Program

One Nation Under God, This is a Blessed Country
(image attached - large face)

4' x 6' sign - originally meant for outdoor display at border stations purchased by GSA in 1976 for \$782.18

Sign is currently at the CBP office in Douglas, Arizona - contact is Melanie Solomon, Curator of the History Program 202-325-4544





Art in Architecture Fine Arts Program
U.S. General Services Administration
1800 F Street, NW
Washington, DC 20405
202-501-1554

Katherine Rhodes - H1B <katherine.rhodes@gsa.gov>
To: Mary Margaret Carr - PCAC <mary.carr@gsa.gov>
Cc: Rickey Parker - WQSCA <rick.parker@gsa.gov>

I have attached a signed SF-120 so that you can have these items transferred to Border Patrol. Just one comment--> Border Patrol as recipients of the transfer will have to pay all packaging and shipping charges. I will also send a transfer form tomorrow.

Let me know if there is anything I can do to help!

Katherine

Wed, Jun 17, 2015 at 4:38 PM

Katherine A. Rhodes
Agency Personal Property Policy
U.S. General Services Administration
1800 F ST NW
Washington, DC 20405
direct 202-501-0009

[Quoted text hidden]

 **4710S5168 Peter Max Signs-signed 120.pdf**
27K

Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

To: Katherine Rhodes - H1B <katherine.rhodes@gsa.gov>

Cc: Rickey Parker - WQSCA <rnick.parker@gsa.gov>

Wed, Jun 17, 2015 at 4:46 PM

Fantastic! They had already planned on covering all those costs - and in fact wanted to wait until the transfer was complete so they could justify paying.

Who else will need to sign the transfer form, and is there a central location where I need to send all the completed paperwork, or should I just keep them for my files?

Thank you so much!

Mary Margaret

[Quoted text hidden]

Mary Margaret Carr

Art in Architecture Fine Arts Program
U.S. General Services Administration
1800 F Street, NW
Washington, DC 20405
202-501-1554

Rickey Parker - WQSCA <rnick.parker@gsa.gov>

To: Katherine Rhodes - H1B <katherine.rhodes@gsa.gov>

Cc: Mary Margaret Carr - PCAC <mary.carr@gsa.gov>


Wed, Jun 17, 2015 at 5:03 PM

Good evening Mary, please forward the SF 120 to your point of contact at CBP and ask them to have their accountable property officer to complete the transfer document (Standard Form 122). Please click on the attached SF 122.

On Wed, Jun 17, 2015 at 4:38 PM, Katherine Rhodes - H1B <katherine.rhodes@gsa.gov> wrote:

[Quoted text hidden]

Rickey D. Parker
Chief, Utilization and Donation Program, CPPM
GSA, Federal Acquisition Service
Office of Personal Property Management (WOSCB)
Office Phone: 202-619-8975
Cell Phone: 202-669-1436
Fax Number: 202-619-8999
rick.parker@gsa.gov

 **CBP SF 122.pdf**
1231K

STANDARD FORM 122
SEPTEMBER 2014
GENERAL SERVICES
ADMINISTRATION
FMR (41 CFR) 102-36.125
FMR (41 CFR) 102-36.145
FMR (41 CFR) 102-36.160

TRANSFER ORDER
EXCESS PERSONAL PROPERTY

1. ORDER NO
4710S5168
2. DATE
08/17/2015

3. TO: General Services Administration*

4. ORDERING AGENCY (Full name and address)*

5. HOLDING AGENCY (Name and address)*
GSA, 1800 F ST NW, Washington, DC 20405

6. SHIP TO (Consignee and destination)*

7. LOCATION OF PROPERTY
U.S. CBP, History Program, 1300 Pennsylvania Avenue,
Washington, & CBP office in Douglas, Ariz

8. SHIPPING INSTRUCTIONS

9. ORDERING AGENCY APPROVAL

10. APPROPRIATION SYMBOL AND TITLE

b. DATE

7/2/15

11. ALLOTMENT

12. GOVERNMENT B/L NO.

(b) (6)
Local Property Officer

13. PROPERTY ORDERED

GSA AND HOLDING AGENCY NOS. (a)	ITEM NO. (b)	DESCRIPTION (Include noun name, FSC Group and Class, and Condition Code. If available, include the National Stock Number. The Depreciated Value may also be indicated.) (c)	UNIT (d)	QUANTITY (e)	ACQUISITION COST	
					UNIT (f)	TOTAL (g)
	1	The American Traveler Spreading Good Times 4' x 6' Sign -- Print from Peter Max	EA	1	\$782.18	
	2	One Nation Under God, This is a Blessed Count 4' x 6' Sign -- Print from Peter Max	EA	1	\$782.18	
	Total of Property Ordered					

14. GSA
APPROVAL

(b) (6)

b. TITLE
SA National Utilization Officer

c. DATE
08/17/2015

FOR GSA USE ONLY	AGENCY	STATE	FSC	CONDITION	SOURCE CODE
				4	

*Include ZIP Code

STANDARD FORM 120 REV. APRIL 1967 GEN. SERV. ADMIN. FPMR (41 CFR) 101-43.311		REPORT OF EXCESS PERSONAL PROPERTY		1 REPORT NO 4710S5168	2 DATE MAILED 06/17/2015	3 TOTAL COST \$
4. TYPE OF REPORT (Check one only of "a," "b," "c," or "d")	<input checked="" type="checkbox"/> a ORIGINAL <input type="checkbox"/> b. CORRECTED	<input type="checkbox"/> c PARTIAL <input type="checkbox"/> d TOTAL W/D	(Also check "e" and/or "f" if appropriate)		<input type="checkbox"/> e OVERSEAS <input type="checkbox"/> f CONTRACTORS INV	

5. TO (Name and Address of Agency to which report is made) THRU

GSA FAS

7. FROM (Name and Address of Reporting Agency)

GSA, 1800 F ST NW, Washington, DC 20405

9. FOR FURTHER INFORMATION CONTACT (Title, Address and Telephone No.)

Melanie Solomon; Curator, CBP History Program; USCBP, 1300 Pennsylvania Avenue NW, Washington DC 20229; 202-325-4544

11. SEND PURCHASE ORDERS OR DISPOSAL INSTRUCTIONS TO (Title, Address and Telephone No.)

Melanie Solomon; Curator, CBP History Program; USCBP, 1300 Pennsylvania Avenue NW, Washington DC 20229; 202-325-4544

8. APPROPR. OR FUND TO BE REIMBURSED (If any)

8. REPORT APPROVED BY (Name and Title)

Katherine A. Rhodes, NUO

10. AGENCY APPROVAL (If applicable)

(b) (6)

12. GSA CONTROL NO.

13. FSC GROUP NO.

14. LOCATION OF PROPERTY (If location is to be abandoned, give date)

U.S. CBP, History Program, 1300 Pennsylvania Avenue, Washington, & CBP office in Douglas, Ariz

15. REI M. RED

YES NO

16. AGENCY CONTROL NO.

17. SURPLUS RELEASE DATE

EXCESS PROPERTY LIST

ITEM NO. (a)	DESCRIPTION (b)	COND (c)	UNIT (d)	NUMBER OF UNITS (e)	ACQUISITION COST		FAIR VALUE % (h)
					PER UNIT (f)	TOTAL (g)	
1	The American Traveler Spreading Good Times 4' x 6' Sign Print from Peter Max	4	1	1	782.18		
2	One Nation Under God, This is a Blessed Count 4' x 6' Sign Print from Peter Max Both items meant for outdoor display at border	4	1	1	782.18		



Date : May 8, 1984
Reply to :
Attn of : Director, Art-in-Architecture and Historic Preservation Programs (PE)
Subject: Border Station signs by Peter Max

To : Mr. William F. Sullivan
Commissioner, PBS (P)

Peter Max was the selected graphic artist to create signs welcoming visitors to the United States at the U.S. Border Stations. Mr. Max was selected directly by Administrator Arthur Sampson, appointed by former President Nixon.

The Art-in-Architecture Program was not in any way whatsoever involved with the selection, review, approval, payment, installation, or any other aspect of Peter Max's work. Mr. Max was personally hand-picked for this work by Mr. Sampson, without the advice or consent of either the Art-in-Architecture Program staff or the National Endowment for the Arts.

The Art-in-Architecture Program, therefore does not have, nor has it ever had, anything to do with the Peter Max Border Station signage or graphics project.

(b) (6)

A large black rectangular redaction box covering several lines of text.

DONALD W. THALACKER
Director
Art-in-Architecture and
Historic Preservation Programs



Jennifer Gibson - PCAC <jennifer.gibson@gsa.gov>

Re: Property transfer to CBP

1 message

Katherine Rhodes - H1B <katherine.rhodes@gsa.gov>

Tue, Jun 16, 2015 at 9:20 AM

To: Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Cc: Rickey Parker - WQSCA <rick.parker@gsa.gov>, Jennifer Gibson - PCAC <jennifer.gibson@gsa.gov>

Hi Mary Margaret!

I am happy to assist you with declaring the signs as excess. For me to complete the paperwork I will need:

1. a concise description of each item
2. an estimate of the original acquisition cost
3. location of the property
4. point of contact for the property

Cheers,
Katherine

Katherine A. Rhodes
Agency Personal Property Policy
U.S. General Services Administration
1800 F ST NW
Washington, DC 20405
direct 202-501-0009

On Mon, Jun 15, 2015 at 12:52 PM, Rickey Parker - WQSCA <rick.parker@gsa.gov> wrote:

Good morning Mary, GSA needs to declare the signs excess and complete an internal screening within GSA first before directly transferring the signs to CBP. After internal screening, the accountable officer at CBP must complete and sign the SF 122.

For GSA internal screening procedures, please contact Katherine Rhodes at [202-501-0009](tel:202-501-0009); I've copied her on the email.

On Mon, Jun 15, 2015 at 10:32 AM, Mary Margaret Carr - PCAC <mary.carr@gsa.gov> wrote:

Good morning - -

Kathy Erickson gave me your name as a helpful source for property disposal.

Customs and Border Patrol has asked that we transfer ownership of some border signs from the 1970s. You can read about the signs here:

<http://www.cbp.gov/about/history/did-you-know/peter-max>

We have no problem transferring the 2 signs they have asked about - - we have at least one example of each in our custody. Do I simply need to complete an SF122 form? Do you know who needs to approve a transfer?

Any insight you could offer would be most appreciated - - thank you!

Mary Margaret

--

Mary Margaret Carr
Art in Architecture Fine Arts Program
U.S. General Services Administration
1800 F Street, NW

Washington, DC 20405
[202-501-1554](tel:202-501-1554)

--

Rickey D. Parker
Chief, Utilization and Donation Program, CPPM
GSA, Federal Acquisition Service
Office of Personal Property Management (WQSCB)
Office Phone: [202-619-8975](tel:202-619-8975)
Cell Phone: [202-669-1436](tel:202-669-1436)
Fax Number: [202-619-8999](tel:202-619-8999)
rick.parker@gsa.gov



U.S. Customs and
Border Protection
(/)

Did You Know... 'Psychedelic' Signage Welcomed Visitors at U.S. Border Crossings?

The year was 1976 and the U.S. was turning 200. Bicentennial celebrations and observations were taking place around the country. American pop artist Peter Max had just fulfilled a government-commissioned bicentennial project-the creation of seven paintings to be reproduced as 200 new bilingual border welcome signs for the U.S. General Services Administration.

The commission called for the signs to stand for 20 years. Estimates projected that 5.5 billion people would pass by and see the signs. Yet it would be several years before Max's designs would be seen by anyone entering the U.S. The project had been sidelined, and Peter Max's welcome signs had become unwelcome.



(/sites/default/files/assets/hires/10312011_2_10312011_hires.jpg)

Spectrum of America featuring colorful cloud-like silhouettes is one of seven designs Max created for GSA's border mural project. San Ysidro, Calif., port of entry, approx. 1980.

Internal wrangling over Max's artistic style kept the new signage veiled in GSA's offices, halls and warehouses for nearly three years. Images of winged creatures, abstract flowers and starry skies seen in Max's prints were rumored to be "too psychedelic" by officials within GSA and the U.S. Customs Service, under whose jurisdiction the signage was to be placed. Vernon Darrell Acree, then commissioner of Customs, considered the signs "inappropriate," believing they "presented a poor first impression to people coming to the United States" and contrary to the agency's platform on drug control.

Bemused by the reaction to his designs, Max called the criticism "not-valid."

"These are done in my style, which is different, but they're certainly not psychedelic," said Max. By Max's account the purpose of the art was to "represent my view of the futuristic and contemporary feelings of America today, and to greet foreigners or returning Americans with these visions."

Max said the illustrations "were designed especially to welcome people in outdoor spaces and give them an immediate glimpse of this fantastic America we're in. I don't think they will be as appropriate indoors."



(/sites/default/files/assets/hires/10312011_2_10312011_hires_2.jpg)

The artist Peter Max displaying his signature style of cosmic characters in New York City, 1970. Copyright Bettmann/CORBIS

With time came change. In 1977 the U.S. saw a shift in administration and an advocate for Peter Max's work-President Jimmy Carter. With the President's backing, GSA's new administrator, Jay Solomon, sought to revive the bicentennial signage project. Solomon initiated a pilot project in an effort to gain the support of both Customs and the Immigration and Naturalization Service.



(/sites/default/files/assets/hires/10312011_2_10312011_hires_3.jpg)

On Sept. 29, 1977, two of Max's designs bearing the message "Welcome to the United States" in French and English, were erected at Alexandria Bay, N.Y., and Highgate Springs, Vt. Signs were concurrently placed on easels and displayed at Customs headquarters in Washington, D.C. The artwork was well

Peter Max's One Nation, seen on the right, once featured at the Whitetail, Mont., port of entry. Courtesy U.S. DOT Volpe Center.

received in each location according to an informal GSA survey. At the border, the GSA official monitoring the public reaction to

Max's signs recalled crossers jumping out of their cars to take pictures.

On July 4, 1978, President Carter held a dedication ceremony at the White House for America's new welcome signs. In attendance were representatives from the two countries the bilingual signs would face-Canadian Ambassador Peter Towe and Mexican Ambassador Hugo Margain. Simultaneous celebrations were held at the U.S. embassies in Ottawa, Mexico City and the approximately 160 ports of entry where Max's signs were placed.

Peter Max's artistic presence at the border, however, was short-lived. A 1984 survey of the signs by the Customs Service found them to be in "deplorable conditions." They were faded, most were destroyed by weather, snow plows and vehicles, and some were riddled with bullet holes or missing altogether. Over time, the Max welcome markers were replaced with more conventional signage.

Peter Max (b. Peter Max Finkelstein, 1937) is a German-born Jewish American pop artist, illustrator, and muralist. Max, born in Berlin, was raised in Shanghai, Tibet, South Africa, France, and Israel before emigrating to Brooklyn, N.Y., in 1953. Max came to prominence in the mid 1960's by pioneering the use of photographic images and kaleidoscopic patterns in collages. Since America's bicentennial in 1976 Max has created a painting of the Statue of Liberty annually. Max has also painted for six U.S. presidents, designed the first environmental U.S. postage stamp, and served as an artist for the World Cup USA, Super Bowl, Olympics, Rock and Roll Hall of Fame, Woodstock 1994 and 1997, among many other projects. His work can be seen in collections across America, including presidential libraries, U.S. embassies, and major museums.

Do you have a photo of Peter Max's welcome signs? Or remember their placement along our borders and want to tell us your story?

Contact the CBP History Program at CBPhistory@dhs.gov (<mailto:CBPhistory@dhs.gov>).

Last published: February 26, 2014

Tags: **Did You Know, About CBP**

 **Share This Page.**

June 7, 1978

BORDER INSPECTION STATIONS

LOCATION

HOLDING AGENCY

Point Roberts, WA
Blaine, WA (Peace Arch)
Blaine, WA (Pacific Highway)
Lynden, WA
Sumas, WA
Nighthawk, WA
Oroville, WA
Ferry, WA
Danville, WA
Laurier, WA
Frontier, WA
Boundary, WA
Metaline Falls, WA
Porthill, ID
Eastport, ID
Roosville, MT
Chief Mountain, MT
Piegan, MT
Del Bonita, MT
Sweetgrass, MT
Wildhorse, MT
Willow Creek, MT
Turner, MT
Whitlash, MT
Morgan, MT
Opheim, MT
Scobey, MT
Whitetail, MT
Raymond, MT
Fortuna, ND
Ambrose, ND
Noonan, ND
Portal, ND
Northgate, ND
Sherwood, ND
Antler, ND
Westhope, ND
Carbury, ND
Dunseith, ND
St. John, ND
Hansboro, ND
Sarles, ND
Hannah, ND
Maida, ND
Walhalla, ND
Neché, ND
Pembina, ND
Westhope, ND
Noyes, MN

GSA
GSA
GSA
Customs
GSA
Customs
GSA
GSA
GSA
GSA
I&NS
I&NS
GSA
GSA
GSA
GSA
GSA
I&NS
GSA
I&NS
I&NS
I&NS
I&NS
Customs
I&NS
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GSA/INS
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GSA

Lancaster, MN	Customs
Pine Creek, MN	I&NS
Roseau, MN	Customs
Warroad, MN	I&NS
Baudette, MN	GSA
International Falls, MN	GSA
Crane Lake, MN	GSA
Ely, MN	GSA
Grand Portage, MN	GSA
Sault Ste. Marie, MI	GSA
Roberts Landing, MI	Free - Pier Facility
Algonac, MI	Free - Pier Facility
Marine City, MI	Free - Pier Facility
St. Clair, MI	Free - Pier Facility
Port Huron, MI	GSA
Detroit, MI (Ambassador Bridge)	GSA/Customs
Detroit, MI (D&C Tunnel)	GSA
Buffalo, NY (Peace Bridge)	GSA
Niagara Falls (Whirlpool Bridge)	GSA
Niagara Falls (Rainbow Bridge)	GSA/Bridge Commission
Youngstown, NY	Free - Pier Facility
Lewistown, NY	GSA
Cape Vincent, NY	Free - Summer Only
	Pier Facility
Clayton, NY	Free - Summer Only
	Pier Facility
Thousand Is. Bridge, NY	GSA
Alexandria Bay, NY	GSA
Churubusco, NY	GSA
Morristown, NY	Free - Summer Only
	Pier Facility
Cannon Corners, NY	Customs
Ogdensburg, NY	GSA
Fort Covington, NY	GSA
Trout River, NY	GSA
Chateaugay, NY	GSA
Mooers, NY	GSA
Champlain, NY	GSA
Rouses Point, NY	GSA
Alburg, VT	GSA
Alburg Springs, VT	GSA
Highgate Springs, VT	GSA
West Berkshire, VT	GSA
Richford, VT (Pinnacle Road)	Customs
East Richford, VT	GSA
Richford, VT	GSA
North Troy, VT	GSA
Derby Line, VT (Interstate Rt. 91)	GSA
Derby Line, VT (U.S. Rt. 5)	GSA
Norton, VT	GSA
Canaan, VT	GSA
Beecher Falls, VT	GSA
Pittsburgh, NH	I&NS

Coburn Gore, ME	GSA
Jackman, ME	GSA
Grand Portage, ME	GSA
Forest City, ME	Customs
Fort Kent, ME	GSA
Madawaska, ME	GSA
Van Buren, ME	GSA
Hamlin, ME	Customs
Limestone, ME	GSA
Ft. Fairfield, ME	GSA
Bridgewater, ME	Customs
Houlton, ME	GSA
Monticello, ME	Customs
Vanceboro, ME	GSA
Calais, ME (Ferry Point)	GSA
Calais, ME (Milltown)	GSA
Eastport, ME	GSA
Lubec, ME	GSA
Bar Harbor, ME	Free - Pier Facility
Portland, ME	Free - Pier Facility
San Ysidro, CA	GSA
Tecate, CA	GSA
Calexico, CA	GSA
Andrade, CA	GSA
San Luis, AZ	GSA
Lukeville, AZ	GSA
Sasabe, AZ	GSA
Nogales, AZ - 2 stations	GSA
Douglas, AZ	GSA
Naco, AZ	GSA
Lochiel, AZ	GSA
Antelope Wells, NM	I&NS
Columbus, NM	I&NS
El Paso, TX (Paso del Norte)	GSA
El Paso, TX (Ave. of the Americas)	GSA
Ysleta, TX	I&NS
Fabens, TX	I&NS
Fort Hancock, TX	I&NS
Presidio, TX	I&NS
Amistad Dam, TX	I&NS
Del Rio, TX	GSA
Eagle Pass, TX	GSA
Laredo, TX	GSA
Falcon Heights, TX	Customs
Roma, TX	GSA
Rio Grande City, TX	GSA
Los Ebanos, TX	Free
Hidalgo, TX	GSA
Progreso, TX	GSA
Brownsville, TX (Gateway Br.)	GSA
Alcan, AK	GSA
Haines, AK	GSA

52
94
111



mailed 11/20/79

Date

JUL 19 1979

Reply to
Attn of

Director, Operations Division - PBO

Subject:

Capitalization of Art Work in the
Federal Buildings Fund

To

All Regional Commissioners, PBS

It has been determined that purchased art objects are properly classified as assets and are considered accountable property. The enclosed BCPB memorandum dated May 2, 1979, explains the basic procedures for Finance and provides some other information relative to accountability. For the purpose of complying with the intent of their memorandum, we consider appropriate for accountability the art-in-architecture produced art work, the original Peter Max paintings and the reproductions of Peter Max intended for border crossings, and other art work which you deem includable. Other related information follows:

1. Art objects which are accountable include those art works which are not considered as permanently a part of the building, grounds, or approaches. These art objects would specifically include paintings or valuable reproductions, wall hangings, or other demountable or removable art objects of value.

2. Responsibility for inventory accountability should be assigned at no lower than the Field Office level in PBS. Where art work is located in the central or a regional office, appropriate accountability would reside with the office or division in which the art objects are located.

3. Where art objects are not located in a PBS operated facility, such as Immigration and Naturalization Service or Customs Service facilities, accountability should be transferred to the operating agency or the appropriate operating agency official. A Receipt for Property, GSA Form 1025, may be used when accountable art objects are loaned to other Government officials.

4. When art objects are moved permanently from one location to another, changes in accountability or changes in the location listed in the automated inventory must be made immediately. Art objects or other accountable objects in transit are the responsibility of the sending accountability officer until such time as a certified receipt is signed by the receiving official. A formal transfer of accountability to the receiving official should be finalized immediately upon receipt of a signed receiving document. Temporary changes in location or accountability should be appropriately documented by either a formal accountability change or by documented receipts in the accountability files, i.e. GSA Form 1025.

5. Damaged or lost art objects must be reported on an approved Report of Property for Survey (GSA Form 526) and/or Report of Loss or Theft (GSA Form 182) immediately upon obtaining knowledge of the occurrence. All means of investigation must be exhausted prior to relief from accountability for said objects.

A list of the number of Peter Max 4' x 8' reproductions which our records show have been sent to your region is attached. Please verify in writing to Operations Division, Office of Buildings Management (PBOP) the location and title of each reproduction located in your region. Lost or destroyed reproductions must also be accounted for. The 1' x 8' bilingual signs are not considered art objects and for the purpose of accountability should be treated as are other installed signs.

Accordingly, you should take steps to provide a complete inventory of purchased art objects to the Regional Office of Finance as soon as possible. Immediate steps should be taken to assign accountability for this property to an appropriate official.

Guidance on personal accountability is contained in PBS P 5800.18A, Chapter 6, paragraphs 56 through 62, and in OAD P 7800.3, Management of GSA Internal Personal Property. Other questions should be directed to your Regional Management Services Division and your Regional Finance Division.

(b) (6)

Assistant Commissioner
for Buildings Management

Enclosures

cc: All Regional Administrators, GSA
All Regional Directors, BMD
Regional Director, BOD - WPO

BCPB

Capitalization of Art Work in the Federal Buildings Fund

All Regional Directors, Finance Division
Director, Central Office Financial Management Division

In the past, Art Work purchased by the Public Buildings Service was expensed. The Deputy Assistant Inspector General for Auditing (AWA) in his "Interim Report on Audit of Initial Tenant Alterations in Leased Space - 215 Fremont Street, San Francisco" states that art works "should be treated as accountable property and the costs capitalized"

Items of Art Work, including Peter Max signs, purchased in the future are to be capitalized in a new general ledger account, 147.X Art Works (Attachment 1). Works of art previously purchased are to be capitalized by debiting 147.1, Art Works, and crediting 550.6, Adjustment to Prior Year's Operations - Art Works.

The Peter Max signs were purchased from fund 140, OE, PBS and charged to expense. Attachment 2 shows the total costs (\$300,000) of the signs and the unit cost. The expense is to be relieved by the Central Office Financial Management Division making the following entry in DAC to 140.M.00:

Dr. 147.000, Administrative Equipment
Cr. 518.900, Adjustments to Prior Year Operations

Each region must ascertain from regional PBS what signs are in the region and make the following entries for the amount of unit costs on Attachment 2.

DAC Entry:

Dr. 581.700, Transfer of Assets to Other Agencies or Fund.
Cr. 147.000, Administrative Equipment

NEAR Entry:

Dr. 147.1, Art Works
Cr. 318.2, Transfer of Personal Property In

A subsidiary for general ledger account 147.1 will be maintained on the Equipment Depreciation and Inventory Control System (EDICS). Each region will establish its own subsidiary. The Installation Variable File (IVF) in EDICS must be changed to reflect the new general ledger account. The depreciation rate on the IVF is to be zero and the salvage value should equal the book value of the art work. Chapter 16 of Volume IV, Operating Guide (NEAR) describes the requirements of EDICS.

The Acting Commissioner of PBS in a letter dated April 13, 1979, instructed regional PBS offices to complete an inventory of art objects along with the purchase price and provide a copy to each Finance Division. When these inventories are received, the art works are to be capitalized as previously described.

Contact Dave Hollar on 566-1758 with any questions.

(b) (6)

WILLIAM J. RITA
Director of Finance

Enclosures

cc: official file - BCPB

A

B

BC

BF

BCP

BCF-Action Copy

BCG

BT

BCC

PF

PB

BCPB-RF

BCPB:Hollar:wm:x61758:4/25/79

RET:Hollar:wm:x61758:5/30/79

BCPB _____ DATE _____

BCP _____ DATE _____

Attachment I

147.X Art Works (192.X)

This is a debit balance account maintained to show the cost of art works purchased. The art works may be located in federally owned or leased buildings. The Equipment Depreciation & Inventory Control System (EDICS) will be utilized as a subsidiary to this account.

147.1 Art Works

Debit this account with:

1. Vouchers for purchase of art works which have been approved for payment. Contra to 103.X.
2. Transfers from another agencies or region. Contra to 318.X.
3. Acquisitions on the accrual basis. Contra to 201.X, 203.X.

Credit this account with:

1. Writeoff due to abandonment, destruction, disposal, etc. Contra to 555.X.
2. Transfer to another agency or region. Contra to 318.X.

Attachment 2

COST OF PETER MAX SIGNS

<u>DESCRIPTION</u>	<u>TOTAL COST</u>	<u>UNIT COST</u>
1. Design and production of 7 original Peter Max pictures (on stretch canvas), according to the payment plan and phases of accomplishment outlined in the original contract.	(b) (4)	
2. 200 copies of scene 1 thru 7		
3. Fabrication of 1' x 6' bi-lingual signs.		
Total Cost	\$ 300,000.00	

ACCOUNTABILITY
OF
PETER MAX
PAINTINGS AND REPRODUCTIONS

Region	August 1976 Original Distribution	3/78-5/79 Redistribution	6/1/79 Revised Total
1	12	+25	37
2	18	0	18
3	48	-32 (-28, -4)	16
4	30	-26	4
5	14	+3	17
6	14	-12	2
7	17	+6 (+2, +4)	23
8	7	+26	33
9	18	-2 (+2, -4)	16
10	7	+12	19
C.O.	15*	0	15
Total	200	0	200

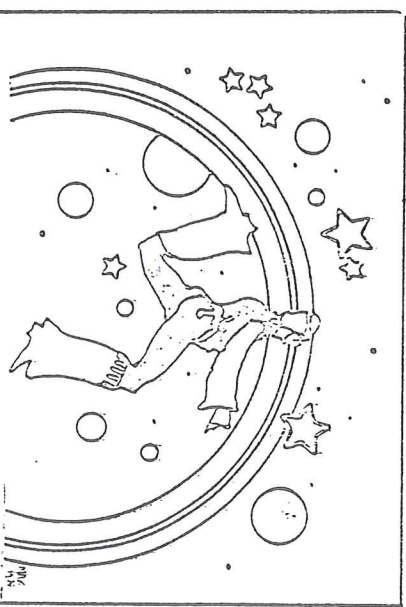
Please verify the revised total shown above for your region or office. In the absence of actual on-hand reproductions or painting, GBL or other shipping and/or receiving record will be necessary to verify your accurate total, accountable number of prints.

* Located in PB, PC, A, B

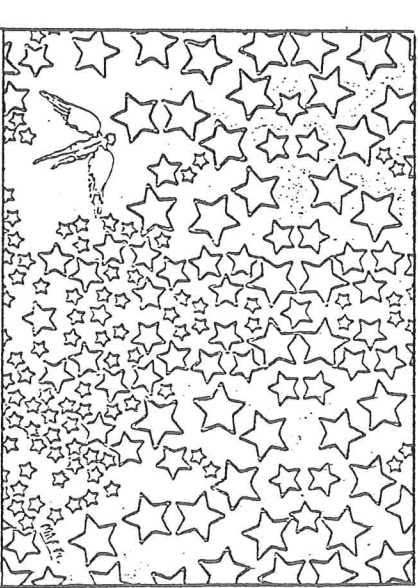
Revised Total Originals	To
1	Government of Canada
1	Government of Mexico
1	Commissioner, INS
1	Controller/Director of Administration, GSA
1	Director, Public Affairs, GSA
2	Assistant Commissioner for Construction Management, GSA
4	PGA - DALE LANZONE
7	

P T T F R M A X

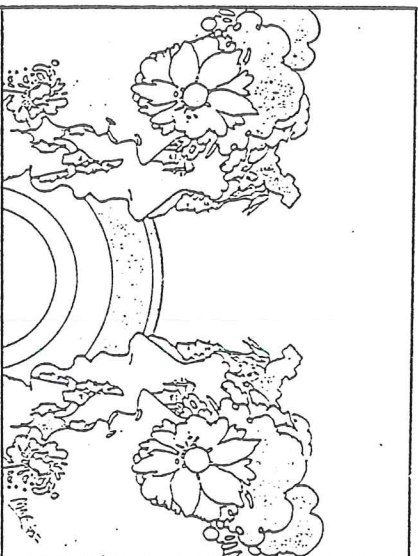
PAINTINGS &
BORDER CROSSING REPRODUCTIONS
and
complete titles
(short titles underlined)



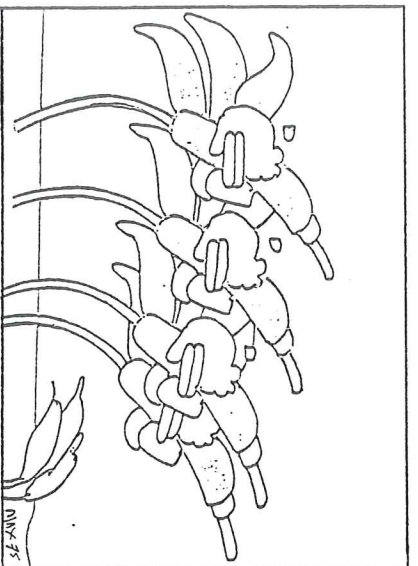
Scene 1. The American Cosmic Jumper in the Land of Rainbows and Stars



Scene 4. Our Flyers in the Stars - America in Space



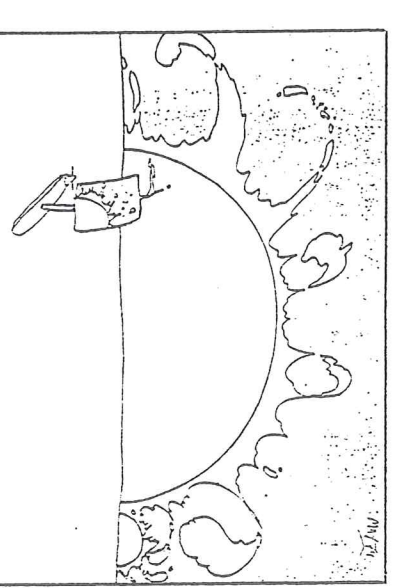
Scene 3. The Color Spectrum of America - Many Faiths



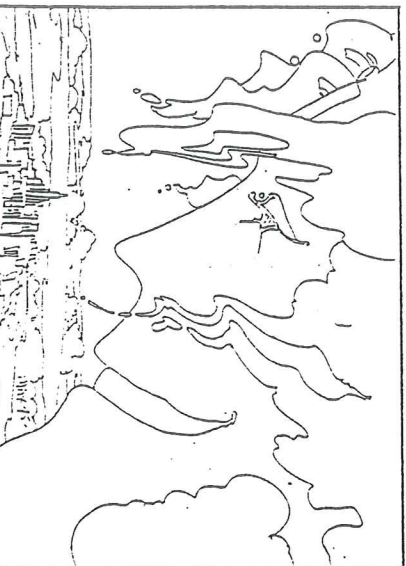
Scene 2. Flowers in the Wind - American Breeze



Scene 6. The American Traveler Spreading Good Times



Scene 7. Easy Sailing in the Magical Land



Scene 5. One Nation Under God, This is a Blessed Country

PETER MAX SIGNS LOCATED IN GSA CENTRAL OFFICE

LOCATED IN PB: *PM*

	NUMBER
PBS, OBM, PBI - Room 4321 Cosmic Jumper	1
PBS, OBM, PBI - Room 4327 One Nation	1
PBS, OBM, PBO - Room 4333 Easy Sailing	1
PBS, OBM, PBR - Room 4324 Stars	1
PBS, OBM, PBOB- Room 4333 American Traveler	1
PBS, OBM, PBC - Room 4341 Spectrum	1
PBS, OBM, PBA - Room 4318 Easy Sailing	1
PBS, OBM, PBC - Room 4341 One Nation	1
PBS, OBM, PBC - Room 4341 Stars	1
PBS, OBM, PBC - Room 4341 American Traveler	1
PBS, OBM, PBOB - Room 4333 Flowers	1
<i>PM IS STORING THE ABOVE IN ROOM B-225</i>	<u>11</u>

LOCATED IN PC:

PBS, Office of Construction Mgmt.	Cosmic Jumper	1
-----------------------------------	---------------	---

LOCATED ON 6th FLOOR

(Graphics)	Spectrum	1
------------	----------	---

LOCATED IN PP:

PBS, Office of Contracts	Easy Sailing	1
	Spectrum	<u>1</u>
		15

OF THE 7 ORIGINAL PETER MAX PAINTINGS - 4 ARE LOCATED IN THE CENTRAL OFFICE

<i>1100</i> Room 3341 - PGA- Assistant Commissioner's Office	Cosmic Jumper	1	<i>DALE LANZONI</i> <i>PGA</i>
<i>Dale Lanzoni's</i>	Flowers	1	
<i>Office - PGA</i>	American Traveler	1	
	Spectrum	<u>1</u>	
		4	

Government of Canada	1
Government of Mexico	1
Commissioner, INS	<u>1</u>
	3

PROPERTY TRANSFER AUTHORIZATION

1. INITIATING OFFICE	2. DATE	3. REQUISITION NO.	4. DOCUMENT IDENTIFICATION NO.
----------------------	---------	--------------------	--------------------------------

5. TRANSFER FROM OFFICE OF REAL PROPERTY DEVELOPMENT- PQ (3RD FLOOR - 3RD WING - OPEN SPACE)	6. TRANSFER TO DALE LANZONE - DIRECTOR, ARTS & HISTORIC PRESERVATION DIV., OFFICE OF GOV'T WIDE REAL PROPERTY POLICY & OVERSIGHT
-------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------

5A. PMO/AO	5B. LEDGER ACCOUNT NO.	6A. PMO/AO	6B. LEDGER ACCOUNT NO.
------------	------------------------	------------	------------------------

QUANTITY	PROPERTY CODE	ITEM NAME AND DESCRIPTION	NATIONAL CATALOG OR SERIAL NO.	BOOK VALUE (\$)	DEPRECIATION TO DATE (\$)	CAPITAL VALUE OR TOTAL ACQUISITION COSTS (\$)
7	8	9	10	11	12	13
		TRANSFER OF 4 PETER MAX ORIGINALS - ACRYLIC ON CANVAS - AS DESCRIBED BELOW: : COSMIC JUMPER FLOWERS AMERICAN TRAVELER SPECTRUM				

14. REMARKS

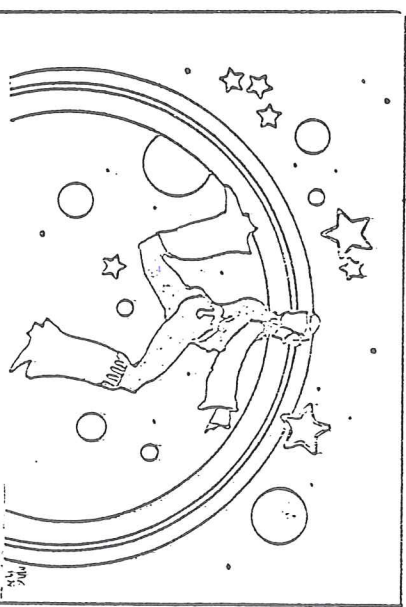
15. SHIPPED VIA	16. B/L NO.	17. NO. OF ITEMS
-----------------	-------------	------------------

(b) (6)	18B. DATE 4/8/88	(b) (6)	19B. DATE 4/8/88
---------	---------------------	---------	---------------------

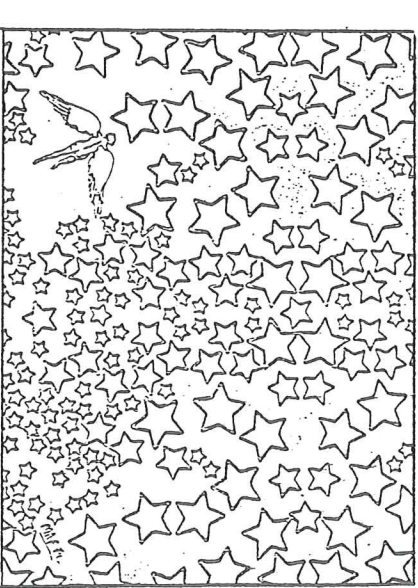
ASST. COMM. FOR REAL PROPERTY DEVELOP. DIR., ARTS & HISTORIC PRESERVATION DI
GENERAL SERVICES ADMINISTRATION

P T T F R M A X

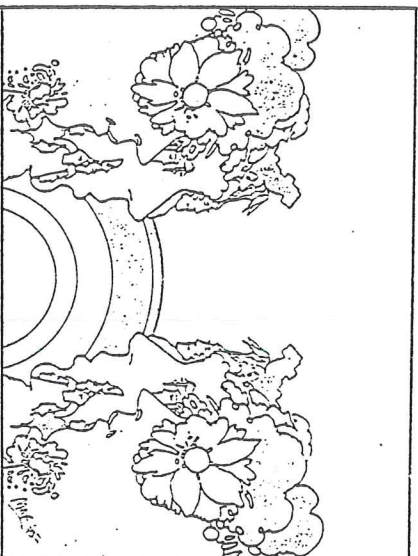
PAINTINGS &
BORDER CROSSING REPRODUCTIONS
and
complete titles
(short titles underlined)



Scene 1. The American Cosmic Jumper in the Land of Rainbows and Stars



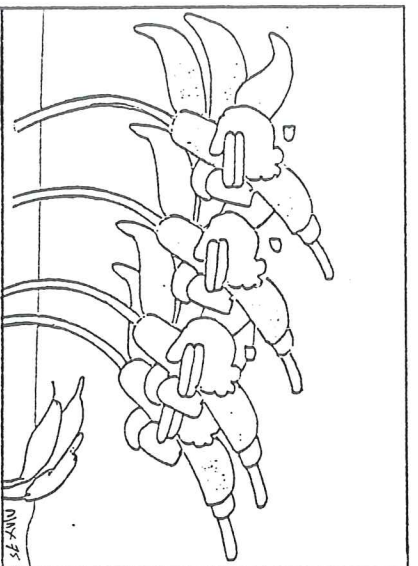
Scene 4. Our Flyers in the Stars - America in Space



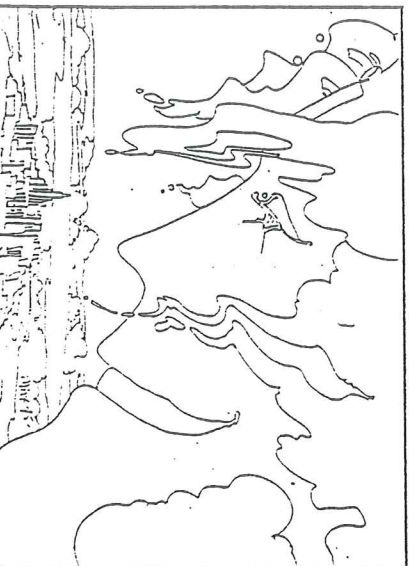
Scene 3. The Color Spectrum of America - Many Faiths



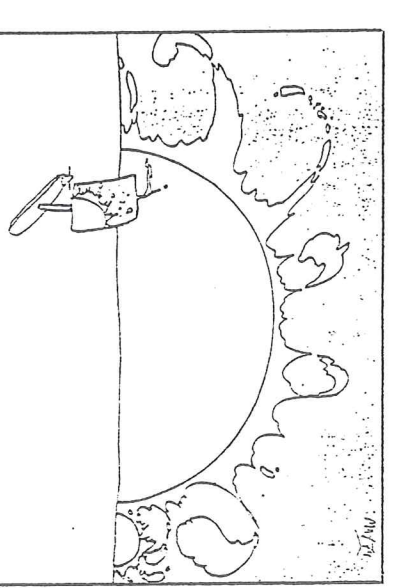
Scene 6. The American Traveler Spreading Good Times



Scene 2. Flowers in the Wind - American Breeze



Scene 5. One Nation Under God, This is a Blessed Country



Scene 7. Easy Sailing in the Magical Land

Peter Max

In 1976 Peter Max created a series of seven original oil paintings for GSA which were reproduced as 200 welcome signs distributed to border stations. The original paintings are considered part of GSA's Fine Arts Collection, and we have managed to located four of the original seven. The signs are not considered part of the collection; however we are inventorying and retrieving them when necessary, for redistribution to interested federal facilities.

The originals are acrylic on canvas and have an original signature, while the signs are on a heavy wood 4' x 6' panel (mdf or plywood) and have a printed "signature".

Please see illustrated list below - - the colors may not be accurate.

Scene 1 – The American Cosmic Jumper in the Land of Rainbows and Stars (short title "Cosmic Jumper")
Original in collection



Scene 2 – Flowers in the Wind – American Breeze (short title “Flowers”)
Original in collection



Scene 3 – The Color Spectrum of America – Many Faiths (short title “Spectrum”)
Original in collection



Scene 4 – Our Flyers in the Stars – America in Space (short title “Stars”)
Original MISSING



Scene 5 – One Nation Under God, This is a Blessed Country (short title “One Nation”)
Original MISSING



Scene 6 – The American Traveler Spreading Good Times (short title “American Traveler”)
Original in collection



Scene 7 – Easy Sailing in the Magical Land (short title “Easy Sailing”)
Original missing





Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Signed Form RE: Peter Max signs - transfer paperwork

4 messages

(b)(6);(b)(7)(C)

Wed, Jul 8, 2015 at 3:12 PM

To: Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Hello, Mary Margaret:

Success (I think!) at last! I'm attaching a pdf of the signed SF122 (plus the SF120 that was included in the original pdf). Does this mean the Peter Max signs are now CBP property, or is there another step in the transfer process?

Just to let you know, the signs will not be tracked in SAP. They'll go to our Heritage Assets collections and be monitored through the History Program's collections management database.

Thank you again for making this happen!

(b)(6);(b)(7)(C)From: **(b)(6);(b)(7)(C)**

Sent: Monday, June 29, 2015 2:47 PM

To: 'Mary Margaret Carr - PCAC'

Subject: Update RE: Peter Max signs - transfer paperwork

I found the right person...who is out of the office until Thursday. And I'm out Thursday until Monday. So, I expect to have the docs signed and returned next week!

(b)(6);(b)(7)(C)

Curator | History Program | U.S. Customs and Border Protection

1300 Pennsylvania Avenue, NW, Suite 4.5-D | Washington, DC 20229-1021

(b)(6);(b)(7)(C)

(b)(6);(b)(7)(C) Phone | (b)(6);(b)(7)(C) Fax

Contact the History Program at CBPhistory@dhs.gov.

Snip...

From: Mary Margaret Carr - PCAC [mailto:mary.carr@gsa.gov]

Sent: Tuesday, June 23, 2015 9:35 AM

To: (b)(6);(b)(7)(C)

Subject: Peter Max signs - transfer paperwork

Good morning (b)(6);(b)(7)(C)

To finalize the transfer please have your accountable property officer complete the transfer document (SF122) - - I hope you know what that means! Please return the completed for to me.

Please let me know if you need anything else from me.....

Mary Margaret

-

Mary Margaret Carr

Art in Architecture Fine Arts Program

U.S.General Services Administration

1800 F Street, NW

Washington, DC 20405

202-501-1554

 **SF122 Peter Max Signs signed plus SF120.pdf**
3673K

Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Thu, Jul 9, 2015 at 12:28 PM

To: (b)(6);(b)(7)(C)

Thanks (b)(6);(b)(7)(C)

I think this should do it - - I will share with our property person and confirm this on Monday.

Mary Margaret

[Quoted text hidden]

(b)(6);(b)(7)(C)

Thu, Jul 9, 2015 at 12:59 PM

To: Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Great! Fingers crossed...

(b)(6);(b)(7)(C)

(b)(6);(b)(7)(C)

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(b)(6);(b)(7)(C) Phone | (b)(6);(b)(7)(C) Fax

From: Mary Margaret Carr - PCAC [mailto:mary.carr@gsa.gov]

Sent: Thursday, July 09, 2015 12:29 PM

To: (b)(6);(b)(7)(C)

Subject: Re: Signed Form RE: Peter Max signs - transfer paperwork

[Quoted text hidden]

Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Mon, Jul 13, 2015 at 11:40 AM

To: Katherine Rhodes - H1B <katherine.rhodes@gsa.gov>, Rickey Parker - WQSCA <rick.parker@gsa.gov>

Good morning - -

Attached please find the counter-signed property transfer paperwork for the Peter Max border signs - - we will keep an electronic copy as well as a hard copy - - is that all we need? Is everything complete?

Thank you - -

Mary Margaret

----- Forwarded message -----

From: (b)(6);(b)(7)(C)

Date: Wed, Jul 8, 2015 at 3:12 PM

Subject: Signed Form RE: Peter Max signs - transfer paperwork

To: Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Hello, Mary Margaret:

Success (I think!) at last! I'm attaching a pdf of the signed SF122 (plus the SF120 that was included in the original pdf). Does this mean the Peter Max signs are now CBP property, or is there another step in the transfer process?

Just to let you know, the signs will not be tracked in SAP. They'll go to our Heritage Assets collections and be monitored through the History Program's collections management database.

Thank you again for making this happen!

(b)(6);(b)(7)(C)

(b)(6);(b)(7)(C)

Mary Margaret Carr
Art in Architecture Fine Arts Program
U.S.General Services Administration
1800 F Street, NW
Washington, DC 20405
202-501-1554

 **SF122 Peter Max Signs signed plus SF120.pdf**
3673K



Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Peter Max signs for CBP History Collections

11 messages

(b)(6);(b)(7)(C)

Thu, May 28, 2015 at 9:32 AM

To: "mary.carr@gsa.gov" <mary.carr@gsa.gov>

Hello, Ms. Carr:

I know you assisted **(b)(6);(b)(7)(C)** a few years ago with information on the Peter Max "Welcome to the USA" border signs from the 1970s-80s, so I hope you can help me with the following:

I have an opportunity to add two original Peter Max signs into the CBP Historical Collections. I had one shipped here to D.C. from Arizona (see attached photo with pink background), where it was covering the floor of a garage (and has grease stains and tire tracks to prove it!). Before I move the other one (see Peter Max Yellow Illustration), I want to make sure that GSA will approve the permanent transfer of these signs to our collections.

Both signs are in fair condition and will need conservation treatment. I haven't seen the second one in person, but the first shows considerable wear and tear. I'm told the second one is still attached to the original posts and has a very faded "Welcome" sign as well. With some professional cleaning and stabilization, I believe they will be important additions to our holdings.

I know there was—and possibly is—quite a bit of controversy surrounding these signs. But they were deployed along the borders and at ports of entry, which makes them very relevant to our interpretive focus. We still regularly receive questions and comments about **(b)(6);(b)(7)(C)** online article featuring the signs, so we know there is public interest in them. Plus, they're just so *funky* and unlike anything else we have, which makes them so much fun to display!

I appreciate any assistance or guidance you can provide on this matter.

Sincerely,

(b)(6);(b)(7)(C)**(b)(6);(b)(7)(C)**

Curator | History Program | U.S. Customs and Border Protection

1300 Pennsylvania Avenue, NW, Suite 4.5-D | Washington, DC 20229-1021

(b)(6);(b)(7)(C)

(b)(6);(b)(7)(C) Phone | (b)(6);(b)(7)(C) Fax

Contact the History Program at CBPhistory@dhs.gov.

2 attachments



DSC00453.JPG
1895K

*The American Traveler
Spreading Good Times*



Peter Max Yellow Illustration 02-11-2015.JPG
1154K

*One Nation Under God, This is a
Blessed Country*

Jennifer Gibson - PCAC <jennifer.gibson@gsa.gov>

Tue, Jun 9, 2015 at 4:07 PM

To: (b)(6);(b)(7)(C)

Cc: Mary Margaret Carr <mary.carr@gsa.gov>

(b)(6);(b)(7)(C)

Mary Margaret Carr will be able to help you. The question for us regard placing the pieces on loan to CBP rather than transferring them to DHS. I will talk with Mary Margaret.

Regards,

Jennifer

Jennifer Gibson
Director, Art in Architecture and Fine Arts
U.S. General Services Administration, Public Buildings Service
Design and Development, Office of the Chief Architect
1800 F Street, NW, Suite 5400 (PCAC)
Washington, D.C. 20405
(O) 202.501.0930 / (C) (b)(6)

On Tue, Jun 9, 2015 at 3:54 PM, (b)(6);(b)(7)(C) wrote:

Hello:

As per the note below, I'm trying to locate someone in GSA who can help me officially place Peter Max border signs into the CBP History Program heritage assets collections. If you are not the correct person, can you forward this along and/or suggest whom I should contact?

Thanks,

(b)(6);(b)(7)(C)

(b)(6);(b)(7)(C)

Curator | History Program | U.S. Customs and Border Protection

1300 Pennsylvania Avenue, NW, Suite 4.5-D | Washington, DC 20229-1021

(b)(6);(b)(7)(C) Phone | (b)(6);(b)(7)(C) Fax

Contact the History Program at CBPhistory@dhs.gov.

From: (b)(6);(b)(7)(C)

Sent: Thursday, May 28, 2015 9:32 AM

To: mary.carr@gsa.gov

Subject: Peter Max signs for CBP History Collections

[Quoted text hidden]

Jennifer Gibson - PCAC <jennifer.gibson@gsa.gov>

Tue, Jun 9, 2015 at 4:23 PM

To: Mary Margaret Carr <mary.carr@gsa.gov>

Let's discuss.

Jennifer Gibson
Director, Art in Architecture and Fine Arts
U.S. General Services Administration, Public Buildings Service
Design and Development, Office of the Chief Architect
1800 F Street, NW, Suite 5400 (PCAC)
Washington, D.C. 20405
(O) 202.501.0930 / (C) (b)(6)

----- Forwarded message -----

From: (b)(6);(b)(7)(C)

Date: Tue, Jun 9, 2015 at 4:20 PM

Subject: RE: FW: Peter Max signs for CBP History Collections

To: Jennifer Gibson - PCAC <jennifer.gibson@gsa.gov>

(b)(6);(b)(7)(C)

Thanks for responding so promptly, Jennifer!

I am looking to acquire these permanently for the collections. One reason is that I will not seek conservation funding for artifacts we do not own. Another reason is that long-term loans add another management layer (plus cost of storage and care) that I'm not sure we want to deal with for materials that are not on public exhibit at this time.

(b)(6);(b)(7)(C)

Curator | History Program | U.S. Customs and Border Protection

1300 Pennsylvania Avenue, NW, Suite 4.5-D | Washington, DC 20229-1021

(b)(6);(b)(7)(C) Phone | (b)(6);(b)(7)(C) Fax

From: Jennifer Gibson - PCAC [mailto:jennifer.gibson@gsa.gov]

Sent: Tuesday, June 09, 2015 4:08 PM

To: (b)(6);(b)(7)(C)

Cc: Mary Margaret Carr

Subject: Re: FW: Peter Max signs for CBP History Collections

[Quoted text hidden]

Mary Margaret Carr - PCAC <mary.carr@gsa.gov>
To: Jennifer Gibson - PCAC <jennifer.gibson@gsa.gov>

Tue, Jun 9, 2015 at 4:29 PM

Hi Jennifer - -

Since we are only passively collecting the signs, and not even accessioning them I don't see a problem with permanently transferring them. Especially since we have at least one of each sign.

Mary Margaret
[Quoted text hidden]

—
Mary Margaret Carr
Art in Architecture Fine Arts Program
U.S. General Services Administration
1800 F Street, NW
Washington, DC 20405
202-501-1554

Jennifer Gibson - PCAC <jennifer.gibson@gsa.gov>
To: Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Tue, Jun 9, 2015 at 4:30 PM

Fine. Please work with her to do the transfer. Will we keep track somehow that we've done the transfer?

Jennifer Gibson

(b)(6);(b)(7)(C)

Director, Art in Architecture and Fine Arts
U.S. General Services Administration, Public Buildings Service
Design and Development, Office of the Chief Architect
1800 F Street, NW, Suite 5400 (PCAC)
Washington, D.C. 20405
(O) 202.501.0930 / (C) (b) (6)

[Quoted text hidden]

Mary Margaret Carr - PCAC <mary.carr@gsa.gov>
To: Jennifer Gibson - PCAC <jennifer.gibson@gsa.gov>

Tue, Jun 9, 2015 at 4:32 PM

Yes - - we will give them non-accession numbers and record the transfer - - and new ownership - - in the database.

Mary Margaret
[Quoted text hidden]

Jennifer Gibson - PCAC <jennifer.gibson@gsa.gov>
To: Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Tue, Jun 9, 2015 at 5:25 PM

Great. Thanks very much.

Jennifer Gibson
Director, Art in Architecture and Fine Arts
U.S. General Services Administration, Public Buildings Service
Design and Development, Office of the Chief Architect
1800 F Street, NW, Suite 5400 (PCAC)
Washington, D.C. 20405
(O) 202.501.0930 / (C) (b) (6)

[Quoted text hidden]

Mary Margaret Carr - PCAC <mary.carr@gsa.gov>
To: (b)(6);(b)(7)(C)

Wed, Jun 10, 2015 at 4:17 PM

Good afternoon (b)(6);(b)(7)(C)

My apologies for the delay in responding.

I have spoken with Jennifer and we are fine with transferring the signs to CBP, although we will keep a record of them in our database as well. Do you know what kind of paperwork is needed, or do I need to look into that on my end?

Thanks - -

Mary Margaret
[Quoted text hidden]

Mary Margaret Carr
Art in Architecture Fine Arts Program
U.S. General Services Administration
1800 F Street, NW
Washington, DC 20405
202-501-1554

(b)(6);(b)(7)(C)
To: Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Wed, Jun 10, 2015 at 5:57 PM

(b)(6);(b)(7)(C)

Mary Margaret:

Wonderful! I'm so pleased! And no worries re. responding to my email—I wasn't sure if you were still with GSA and the correct contact. I don't want them (CBP) to take back my funding for having the second sign shipped, so I need to get that process started this month.

Ah, you pose a good question in the paperwork. I don't have any official forms. I created a simple "Transfer of Property to CBP History Program" document that contains the pertinent information about the property custodian/authorized representative/owner and signature boxes, but this is mainly for recordkeeping to show a paper trail to our collections. There were no official donation/transfer forms attached to any of the items in our holdings in the 30+ years prior to my arrival a few years ago.

I know interagency transfers are done, just not the mechanism for doing so. None of the items I brought into the collections are "on the books" as tracked property. Most of them have never been inventoried as heritage assets or other personal property. We maintain a separate database unique to the History Program (which will take years to bring up to date) in PastPerfect, and do not link this in any way to our Office of Administration Personal Property Division.

I will be out of the office tomorrow, but can pick this issue back up on Friday if you haven't discovered a solution by then!

Thanks again.

(b)(6);(b)(7)(C)

Curator | History Program | U.S. Customs and Border Protection

1300 Pennsylvania Avenue, NW, Suite 4.5-D | Washington, DC 20229-1021

(b)(6);(b)(7)(C) Phone | (b)(6);(b)(7)(C) Fax

Contact the History Program at CBPhistory@dhs.gov.

From: Mary Margaret Carr - PCAC [mailto:mary.carr@gsa.gov]

Sent: Wednesday, June 10, 2015 4:18 PM

To: (b)(6);(b)(7)(C)

Subject: Re: Peter Max signs for CBP History Collections

(b)(6);(b)(7)(C)

[Quoted text hidden]

Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Thu, Jun 11, 2015 at 8:58 AM

To: (b)(6);(b)(7)(C)

Hi (b)(6);(b)(7)(C)

My colleague has done inter-agency transfers before - - she is out until next week, let me check with her and get back to you early next week.

Thanks!

Mary Margaret

[Quoted text hidden]

(b)(6);(b)(7)(C)

Fri, Jun 12, 2015 at 8:14 AM

To: Mary Margaret Carr - PCAC <mary.carr@gsa.gov>

Sounds great!

(b)(6);(b)(7)(C)

From: Mary Margaret Carr - PCAC [mailto:mary.carr@gsa.gov]

Sent: Thursday, June 11, 2015 8:59 AM

[Quoted text hidden]

[Quoted text hidden]